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THE LOUVRE

BY

E. E. RICHARDS

BOSTON
SMALL, MAYNARD AND COMPANY
PUBLISHERS

N
2030
R5

PRINTED BY
THE RIVERSIDE PRESS LIMITED
EDINBURGH
1912

CONTENTS

		PAGE
I.	THE PALACE OF THE LOUVRE . .	11
II.	THE MUSEUM OF THE LOUVRE . .	61
III.	THE PAINTINGS	74
IV.	THE GREEK AND ROMAN SCULPTURES .	110
V.	MEDIÆVAL, RENAISSANCE AND MODERN SCULPTURE	132
VI.	THE EGYPTIAN AND ASIATIC ANTIQUITIES	140
VII.	THE ANTIQUE PAINTINGS, POTTERIES, BRONZES AND ORNAMENTS . .	149
VIII.	THE IVORIES, ENAMELS, FURNITURE AND FAÏENCE	156
IX.	THE MUSÉE DE MARINE, THE MUSÉE CHINOISE, THE COLLECTION GRANDIDIER, AND THE CHALCOGRAPHIE .	169

LIST OF ILLUSTRATIONS

La Dance . . . . (*Carpeaux*) *Frontispiece*
Photograph: *Alinari*

TO FACE PAGE

The Louvre of the XV. Century . . 32

The Grande . . . . (*Galerie*) . 33

The Louvre from the River . . . 48

'Perrault's Colonnade' 49

Elizabeth d'Autriche . (*Clouet*) . . 56

Repas des Paysans . . (*Lenain*) . 57
Photograph: *Alinari*

Gilles . . . . . (*Watteau*) . 64
Photograph: *Alinari*

Le Château de Cartes . (*Chardin*) . 65
Photograph: *Alinari*

Madame Récamier . . (*David*) . . 72

L'Impératrice Joséphine . (*Prud'hon*) . 73
Photograph: *Alinari*

Paysage . . . . (*Corot*) . . 80
Photograph: *Alinari*

L'Angelus . . . . (*Millet*) . . 81

Olympia . . . . (*Manet*) . . 88
Photograph: *Giraudon*

Portrait d'un Vieillard et de son Petits-Fils . . . . (*Ghirlandaio*) . 89

LIST OF ILLUSTRATIONS

TO FACE PAGE

ANTIOPE . . . . (*Correggio*) . 96
Photograph: *Alinari*

ALPHONSE DE FERRARA ET LAURA DE DIANTI . . . (*Titian*) . . 97
Photograph: *Alinari*

CONCERT CHAMPÊTRE . . (*Giorgione*) . 104

FERDINARD D'ARPAGON . (*Theotocopuli*) . 105
Photograph: *Alinari*

LE PIED-BOT . . . (*Ribera*) . . 112

L'INFANTE MARIE MARGUERITE (*Velasquez*) . 113

LA VIERGE AU DONATEUR . (*Jean Van Eyck*) 120
Photograph: *Alinari*

LE BANQUIER ET SA FEMME . (*Quentin Matsys*) 121
Photograph: *Alinari*

VÉNUS DE MILO 128
Photograph: *Alinari*

NIKÉ DE SAMOTRACE 129
Photograph: *Alinari*

DIANE . . . . (*Jean Goujon*) . 136
Photograph: *Alinari*

LOUISE BRONGNIART . . (*Houdon*) . 137
Photograph: *Giraudon*

FRISE DES ARCHERS 144
Photograph: *Giraudon*

SCRIBE ACCROUPI 145

LA BOHÉMIENNE . . . (*Frans Hals*) . 152
Photograph: *Alinari*

CHARLES IER . . . (*Van Dyck*) . 153

I

THE PALACE OF THE LOUVRE

So bewildering is the Louvre, so overpowering by its size alone, even without the vast collections which are housed in it, that few visitors realise its charm as a building, its profoundly interesting story as a royal palace. The great picture gallery takes up all the attention of the sightseer; the other collections are hardly appreciated at their proper value; the building and its history are alike neglected.

And yet the Palace of the Louvre is a living witness of French history, built for the glorification of the ancient monarchy; though by some drollery of Fate it was reserved for Louis Napoleon to complete the work begun by the French kings. If the greatest art collections of the world seem housed in the Louvre, the palace now of Madame La République, how much do they not owe to their setting in what is the largest palace in the world; a palace covering nearly forty-five acres,

divided into two parts—the Vieux Louvre, or the Cour du Louvre, and the Nouveau Louvre, those great wings which extend to the west.

The curious history of the Louvre, the outbursts of enthusiasm with which great kings began to increase the buildings, determined that this symbol of their state should outshine the châteaux of their feudatories and, later, the palaces of their contemporaries; the chill waves of indifference which, like mist, blotted out the Louvre from their eyes when perhaps a fourth of the work they planned was finished, all combine to make the present pile what it is. And when one reflects on the number of different ambitious brains, working too at different periods, who wrought their will on the Louvre, its harmony now is an amazing thing.

The beginnings of the Louvre as we know it, though not as we see it, date from Philippe Auguste (1180-1223), who built the Grosse Tour to be a symbol of his power. Perhaps he built on the site of a royal hunting box; more probably the Louvre was already a small fortified place; but as an important building of the king the Louvre dates only from his reign. Strange though it is, the origin of the Louvre is wrapped

in more uncertainty than that which reveals the origin of many a building of an antiquity as immensely greater as that of Egypt. Even the origin of its name is matter for conjecture. Perhaps it is derived from the name of some forgotten man bearing the then common name of Lupus or Loup, who dwelt on the site of the Louvre, perhaps from the word *Louveterie*, meaning a den of wolves, or from *Leouar* or *Lower*, a fortress. No one can say with authority.

At the end of the twelfth century, Philippe Auguste determined to enlarge the wall surrounding Paris, the wall built by Louis le Gros; and to complete the defence of his town on the river side—the side by which the Norman invaders generally appeared, ready to slay and burn until bought off by the unhappy Parisians. He built the strong fortress of the Louvre, destined to be in turn fortress, château, palace and emblem of the people's sovereign power.

In the Cour du Louvre, on the pavement, are white lines which trace in part the outlines of this Louvre of Philippe Auguste and Charles V.; and deep down below the Louvre, yet curiously dry and warm, are still to be seen the great substructures of the fortress, immense supporting

walls which hardly show the disintegrating influence of time, and which form the substructure of part of the later Louvre of Lescot.[1]

The Grosse Tour, built about 1204, and dominating the fortress, lay, surrounded by a moat, in the centre of a courtyard about a quarter of the size of the present court. Great and sullen stood the tower, its huge walls, thirteen feet thick, rose to a height of sixteen fathoms from the ground, and then began the spring of the high-pitched roof. Eight barred windows admitted the light, and the tower, in which was a well, a chapel, and several rooms, formed the innermost fortress; a fortress under separate command, which might yet hope to stand when the fortress encircling it fell. The courtyard round it was itself protected by its heavy walls and the round towers at the angles, while between it and the river lay a smaller fortified court with a gate on the river, which washed its very walls.

The Grosse Tour was indeed the last safehold of the king, in which he kept those things which

[1] Permission to see these substructures is given on application by letter, enclosing stamp, to the Secrétariat des Musées Nationaux, Cour du Louvre. The visit can only be made between one and three o'clock on Mondays.

were of supreme importance to him—great prisoners, jewels, furniture, hangings, all of the rarest; here were those tapestries and ornaments used in turn to adorn the king's rooms, here in fact everything which the king most valued lay, under the care of a trusted captain: but everything in the structure showed that the Louvre was a strong box for the king, rather than a dwelling.

Ferrand, comte de Flandre, taken prisoner at the battle of Bouvines, was the first of a long series of illustrious prisoners kept here, the last being Jean II., duc d'Alençon, imprisoned by Louis XI. (1461-1483). There is a curious picture still existing of the unfortunate comte de Flandre being conveyed to the Louvre in a cart, while in the foreground an excited populace gesticulate wildly; from the Louvre come pacing slowly a group of churchmen, apparently to welcome the prisoner, on whose angular countenance is pictured the liveliest dismay.

All or most of these prisoners were important feudatories; who learnt to acknowledge the supremacy of the king as head of all the fiefs immediately depending on the French Crown, by an enforced sojourn in his tower. Indeed the

Louvre 'came by degrees to be the home of the monarchy in its feudal character.'

The kings who followed Philippe Auguste, while they kept up the strength of the Louvre as a fortress, lived there but rarely; their palace was on the Cité. Louis IX. (Saint Louis, 1226-1270) built a great hall where the Salle des Cariatides now is; and in 1303 this hall was used for what was, in effect, the first *états généraux*; for Philippe le Bel (1285-1314) convoked a meeting of the barons, clergy and lawyers, similar to a meeting held the same year in Notre Dame. It is claimed therefore that, with Notre Dame, the Louvre is 'the cradle of representative government in France,' a claim to distinction which will be unequally appreciated!

In 1313 the same hall was used for the splendid fêtes given by Philippe le Bel in honour of his three sons. Edward of England, with his wife Isabelle, attended by a gorgeous retinue, were present at the festivities, at the jousting, and at the splendid banquet which followed it, what time the herald Montjoie distributed largess to the crowd.

But for all its fame as a fortress, a fortress believed impregnable, Etienne Marcel, *prévôt des*

marchands, champion of the people, found no difficulty in taking it when, during the reign of John le Bon (1350-1364), he wished to obtain possession of the arms stored therein. Marcel took advantage too of his temporary control of the Louvre to close the river gate, and open one on the side facing St Germain l'Auxerrois. A prudent man, doubtless, who judged it well to have his king under his hand!

From that time onwards the character of the Louvre changed: it became less the fortress, more the palace; as a fortress it had proved itself lamentably deficient when the struggle came. Charles V. (1364-1380), warned by his struggle with Etienne Marcel, realised the advantage of a palace less in the centre of his turbulent Parisians than his palace on the Cité; a palace in fact, like the Louvre, on the edge of Paris, from which he could escape more easily. Charles V., '*se démonstra vray architecteur, deviseur certain et prudent ordeneur,*' according to Christine de Pisan, and enlarged and beautified the Louvre; letting in light and air on the inner sides of his courtyard, while the outer side was left to stare grimly over Paris. There is extant a miniature from the 'Grandes Heures du duc de Berry' which shows

the Louvre of Charles V. By the river rose a high battlemented wall with circular towers, within which was a marvellous square pile, a mass of walls and towers with small windows and high chimney-stacks. From the centre sprang the Grosse Tour, threatened not yet. High steep-pitched roofs, crowned with huge gilded weather-cocks, clove the sky. In the courtyard Raymond du Temple built for the king a magnificent staircase, and the king's library was installed in the Louvre, that library which was the origin of the present Bibliothèque Nationale. Three rooms in the Tour de la Fauconnerie, which then became known as the Tour de la Librarie, were given up to it, and the books collected by this enlightened king were one of the glories of the Louvre. But indeed '*l'ostel*' of the king, during this reign was a magnificent place, where in a week one hundred and twenty sheep, ten oxen, sixteen calves, six hundred fowls, and other birds innumerable were needed to feed the court. True these figures include all his palaces, but by far the greater part were for the Louvre. But so fine a court meant a great service, and servants' quarters began to spread out round the Louvre. Space was needed for his guard, and there were

other departments to be housed, *la pâtisserie, la sausserie, l'épicerie, la fruitérie, la distillerie, la lavanderie, la charbonnerie,* and many others. All this world lay surrounded by great gardens, spreading out especially on the side farthest from the river.

But with the death of Charles V. the Louvre ceased for a time to enjoy the royal favour. Charles VI. (1380-1422) left it for the Hôtel St Pol. Indeed always the Louvre was only one of many residences, the earlier kings were oftener away from Paris than in it, while later kings built for themselves other palaces in Paris itself, which shared their presence with the Louvre.

During the struggle between the Armagnacs and Bourguignons the Dauphin, afterwards Charles VII. (1422-1461), threw himself for refuge into the Louvre, still a fortress at heart, despite the work of Charles V.; but again it proved useless against an attack, and Jean-sans-Peur seized the citadel, the Dauphin only owing his escape to Tanneguy du Chatel.

The English, too, when they occupied Paris in 1421, found their way easily enough into the Louvre, and Henry V. feasted in the great hall of St Louis. In 1422 he celebrated Pentecôte

there, and presided with his queen, Catherine de France, at a great banquet. The Grosse Tour still held the chief jewels of the Crown, but later the regent, the Duke of Bedford, removed them to the Hôtel St Pol, that they might be more under his control. The great library too of Charles V., already lessened by neglect, was further reduced by the Duke of Bedford, until from the collection of twelve hundred volumes but fifty remained. And so with the rich furnishings of the Louvre, all were removed ; its glory was departing.

From this time onwards the Louvre enjoyed no royal favour; Charles VIII. (1483-1498) neglected it utterly, Louis XII. (1498-1515) only repaired it, and collected arms and powder therein, making a strong arsenal.

But under François Ier (1515-1547) the Louvre began its second life. Like Charles V. he appreciated its position, saw its vast possibilities, and decided to make of it such a palace as those of Italy; a palace worthy of his importance, more in harmony with his taste and that of the age.

Not yet was a king of France prepared to tear down the defences which stood between him and his faithful subjects, but the Grosse Tour might go. It had not proved itself capable of resistance

when the outer fortress fell, and the king's Italian bent, showing itself in his love of light and beauty, determined him to demolish this great tower, and also the walls by the river. To him they seemed to throw gloom and depression over what he designed to make a great palace. So in 1527 the Grosse Tour began to fall, a fall which took five months to complete and cost £2500.

Its end marked an epoch in French history. No longer was this symbol of the king's suzerain power needed, all men were to be subject to the king, who was to stand far above his nobles, instead of being the first among his peers. The feudal system was falling, and so also began to fall the oldest Louvre.

That great mass of Gothic buildings which huddled under the shelter of the tower began to vanish before the Renaissance spirit which was rising round the doomed Gothic edifices of mediæval Paris. By the river, in place of the heavy walls, were open spaces, arranged for tilting; and here in 1531 was held a tournament in honour of Elénore d'Autriche. Then, to honour Charles-Quint, François I[er] decided to hold another fête which should surpass everything yet seen. Thousands of workmen were employed to paint

frescoes, to cover the walls with rich tapestry, and to gild profusely to the very weathercocks. The Louvre of Charles V. disappeared under a wealth of ornament. Rooms hung with silk, and glittering with gilt, formed the setting for a court scene of unparalleled magnificence. All night in the centre of the courtyard blazed a great torch, held aloft by a gilded Vulcan.

This was the last fête the mediæval Louvre was to see, for François Ier realised that the palace, to meet his wishes, must be rebuilt. To this end, on the 2nd August 1546, he commissioned Pierre Lescot to superintend the work of building the new Louvre, beginning in the south-west corner of the Cour du Louvre. The moment was ripe for the making of a new palace of the first importance: the Renaissance was at its zenith; Gothic tendencies were lost in the full flood of Renaissance work.

The sad work of pulling down the Grande Salle of St Louis began, and that work on the Cour du Louvre was started which was only completed under Louis XIV. The plans of Lescot provided for a court much the size of the original court, a quarter of its present size, resting on the foundations of Philippe Auguste. That

part of the Cour du Louvre which we owe to Lescot is the most gracious and charming part of the whole building, and that which shows best the spirit of the French Renaissance, of which it is a veritable triumph. It extends between the Pavillon de l'Horloge and the Pavillon des Arts, being the south-west corner. After the death of François Ier, Lescot continued his work under Henri II. (1547-1559). The west portion of his work was finished in 1548, that on the south side only in 1566. Lescot's idea was to make the interior of the courtyard full of life and gaiety, while his exterior walls, now masked, carried on the old French tradition of external strength and severity. The harmony of the whole effect, and the skill with which any monotony of the lines is avoided, make it a perfect façade; the south side has unhappily suffered from the addition of an extra story. The beautiful decorations and sculptures of the façade were entrusted to Jean Goujon and Paul Ponce. In Lescot's building as originally planned there was a pavilion in the south-west corner, called the Pavillon Henri II., which was unhappily pulled down in the seventeenth century. The superb woodwork of the king's rooms, which were

in this pavilion, have been put up on the first floor of the Cour du Louvre, on the east side; and this 'Chambre de Paradis,' with the two rooms next it, give one some idea of what the Louvre of Lescot looked like internally. 'La Chambre de Paradis,' dated 1559, is as magnificent and beautiful an example of a carved room as perhaps exists; the H. and D., standing for Henri II. and Diane de Poictiers, is noteworthy, often repeated in the intricate and beautiful wood-carving. The next room, which dates from 1603, is a room almost equally fine, with woodwork from the rooms of Henri II., and also of the period Louis XIV. The curtains of the alcove, in which is placed a Venetian state bed of the sixteenth century, are upheld by charming cupids by Gilles Guerin, while the slaves and trophies of the ceiling are the work of Girardon. The third room, which bears the date 1654, also owes its panelling in part to the apartments of the king, in part to panelling from the rooms of Anne d'Autriche at Vincennes. The ceiling bears her initials, A. D., enclosed in elaborate and delicate tracery, with cupids, birds and flowers delicately touched with gilding, a perfect ceiling.

On the first floor of the Pavillon Henri II. was

the king's bedroom. An antechamber lay between it and the Salle d'Attente, now the Salle La Caze. The Staircase Henri II., leading to the Salle Le Caze, is almost entirely, as to its decoration, the work of Jean Goujon.

The Salle des Cariatides, named after the statues by Jean Goujon which form part of its internal structure, was built on the site of the great hall of St Louis. Under Henri II. it was used for the great court functions, the first festivity held there being the marriage of Claude, the king's daughter, to the duc de Lorraine in 1558. The fêtes attending the marriage of the Dauphin François and Marie Stuart followed, for which the hall was most gorgeously decorated. In 1559 the betrothal of Elizabeth de France, also a daughter of Henri II., took place with that gloomy widower Philippe II. of Spain; who was represented by the Duke of Alba, gorgeous in cloth of gold. But in the tournament which followed the betrothal Henri II. was mortally wounded, jousting with Montgomery of the Scottish Guard, at the Hotel des Tournelles, another of his palaces in Paris.

How curious a building the Louvre of Henri II. was can be realised when one reflects that the

Renaissance work of Lescot on the south and west faced the Gothic work of the older Louvre, which still formed the further side of the court; this Gothic work, with its round towers and pointed roofs, being in strong contrast to the low regular lines of the Renaissance work, with its classical outline.

After the death of Henri II. his widow, Catherine de Médicis, installed herself in the Louvre; where however she cared little to continue the work of Henri II., or even to complete it thoroughly. The work on the Escalier Henri II. was never finished. Indeed, instead of completing the court on the plans of Lescot, she began to build away from the south-west corner of the Louvre to the river, employing, according to one authority, a nameless Italian as architect, while another authority has it that one Pierre Cambiges built for her. This Petite Galerie, at first of only one story, more a portico of marble than a closed-in building, is now the ground floor of the Galerie d'Apollon. Whoever her architect was, he kept the building in harmony with Lescot's work. Catherine built also the Palace of the Tuileries, and turned at right angles from her Petite Galerie along the

river, having the ambitious idea of connecting the two. To her is due the Salles des Antiques, under the Salon Carré, and the ground floor of the Grande Galerie as far as the Pavillon de Lesdiquières.

The Palace of the Tuileries, of which only the south wing remains, now forming part of the Louvre, lay between the Pavillon de Flore and the Pavillon de Marsan. Philibert Delorme and Bullant were the architects of this palace.

When the work of Lescot on the Cour du Louvre was finished, Charles IX. (1560-1574) took up his abode there for the winter months, on the first floor; while on the ground floor the queen-mother, Catherine de Médicis, was installed, in the rooms now given over to antique sculpture. Italian comedy, ballets, every kind of amusement took place in the Louvre, which was again the central scene in which the monarchy played its part. But then came the Massacre of St Bartholomew, which cast over the building a gloom from which Charles IX. strove in vain to escape.

At the river end of the Petite Galerie is shown a window from which Charles IX. is said to have fired on the doomed Huguenots as they swam the

Seine—a piece of picturesque history disputed by those who say the window was not then made.

Under Henri III. (1574-1589) the building hardly progressed, but the Louvre formed a centre for the fêtes and gaieties dear to this fantastic king, whose balls and entertainments were celebrated throughout Europe. But amid all the gaiety of the court, treason and trouble walked abroad: Catherine de Médicis caused all the entrances to the Louvre to be closed, except the principal one on the east, as if she would again prepare it for its old rôle of fortress. But even so Henri III. could not face the duc de Guise and the Parisians when Paris rose in 1588; and after preparing for defence he abandoned the Louvre suddenly, and took refuge in flight; never to return to Paris, leaving the Louvre to the power of the soldiers of the Ligue. It was in the Louvre that the duc de Mayenne called a council, and had four of the most guilty of the 'Seize' hung in December 1591, for the murder of Président Brisson and other magistrates. The Salle des Cariatides was the scene of their execution, the four corpses swinging from the joists of the ceiling. In the Louvre, too, Mayenne convoked the *états généraux* in 1593, when an

attempt was made to choose a Catholic king, Henri III. having been assassinated in 1589. But the deliberations of the *états généraux* ended in smoke; the conversion of Henri IV. (1589-1610) paved the way for his return, and on the 22nd of March 1594 he entered Paris, to take up his abode at the Louvre.

When Henri IV. entered Paris one of his first aims was to carry forward the building of the Louvre, which war and trouble had so stopped. He conceived the idea of enlarging the Cour du Louvre so that the work of Lescot should form only half of each side, thereby making the court four times as large. He also decided to join the Louvre and the Tuileries, though his death prevented the conclusion of all these plans. He placed in the hands of Métezeau and Androuet du Cerceau the task of completing the work left unfinished by Catherine de Médicis. They built a second story over the portico called the Petite Galerie, a story now the Galerie d'Apollon, but first called the Galerie des Rois. This part is however sometimes ascribed to Isaïe Fournier, and an Englishman Moryson, while another account ascribes it to Fournier and Coing. The figures in the arcades formed by the ground-

floor windows, on the east side of the Petite Galerie, are probably the work of Barthélemy Prieur, and represent Fame and the Genii. The Salle des Antiques, the block between the Galerie d'Apollon and the Grande Galerie, also received an extra story.

Almost certainly to Métezeau and Androuet du Cerceau we owe the beautiful section of the Grande Galerie which extends to the Pavillon des Lesdiquières, of which Catherine de Médicis had only built the ground floor; though the name of Etienne Dupérac is a possible one as architect. This part of the Grande Galerie is formed of two orders, separated by an entresol, which enabled the architects to get their work and that of Catherine de Médicis into harmony. This low entresol, so Florentine in character, and bearing the initial of Henri IV., cannot be too highly praised, and the façade is justly considered as hardly second in beauty to the west side of the Cour du Louvre. The decorative work is unusually fine, clearly that of masters of the sixteenth century, almost certainly Pierre and François Lheureux, aided perhaps by Barthélemy Prieur. To attribute the splendid Porte Jean Goujon to the sculptor Jean Goujon is clearly wrong, as

it is so much later than his time. This magnificent gateway, restored by Duban, with its gilded balcony, bears the crown and the initial H., which is indeed cunningly worked into all the decoration on this part of the building. But as a generalisation nothing is more misleading in the Louvre than the initials which are employed on the stonework of the building. Later kings have cut out the initials of their predecessors to substitute their own; the Revolution further increased the trouble, and now the result is very bewildering.

The western section of the Grande Galerie, which lies between the Pavillon de La Tremoïlle and the Pavillon de Flore, and also the latter, which with the extreme western end of the Grande Galerie are really part of the Tuileries, was also built under Henri IV. by Androuet du Cerceau. It is in one style of architecture, correct and frigid, showing the new tendency in French architecture towards a style more grandiose and ceremonious, but far less attractive, than that of the eastern section. It was remodelled by Lefuel from 1863-1868, but many of the original features remain.

The entresol of the eastern half of the Grande

Galerie was the home of that band of brilliant artists and craftsmen whom Henri IV. collected round him, to form a school of artists valuable to the Crown and to France. Workers in precious stones, tapestry-workers, engravers, wood-carvers, armourers were all granted quarters here, by a king alike generous and politic. But the Louvre has ever been a cradle of art; few were the kings who did not carry on the tradition of fostering the arts. Henri IV., great as were his plans for the improvement of his palace, cared little for pomp or ceremony, but under his Italian wife, Marie de Médicis, the Louvre became once more a centre of gaiety and ceremonial. But the death of Henri IV. closed with cruel suddenness this page in the Louvre's history; and the Salle des Cariatides saw, with the clear eyes of inanimate objects, yet another extraordinary scene. For in this salle, the scene of so many brilliant fêtes, the wax image[1] of the murdered king lay in state. The effigy was exposed, for eleven days, on a bed covered with cloth of gold, and with candles burning round it. The walls were hung with golden hangings, in the windows were placed altars, where daily a hundred masses

[1] Now in the Carnavalet.

THE LOUVRE OF THE XV CENTURY

The Grande Galerie

were said for the soul of the only king who ever died in the Louvre. The effigy was dressed like the living king, a top of satin cramoisy was covered by a tunic of azure satin worked with the fleur-de-lis, and over all spread a royal mantle of cramoisy-violet velvet, embroidered with the fleur-de-lis, and lined with ermine. At a table near this bed of state the king's meals were served in such grandeur as he enjoyed living, and the dishes were presented, but in profound silence, to the effigy. At the end of eleven days this waxen figure was moved, and placed under the recessed end of the salle; and the king's body was shown in a coffin covered with cloth of gold, on which was a cross of white satin, surmounted by a golden crown. The golden hangings on the walls were replaced by black hangings. Paris mourned a great king.

Always the old buildings continued to crumble away, as each monarch built and rearranged the Louvre to suit the growing power of the Crown. Under Louis XIII. (1610-1643) little remained but the north and east side of the Cour du Louvre, and these Richelieu pulled down, together with the tower which had held the library of Charles V., and the splendid staircase of

Raymond du Temple. The work of reconstruction was entrusted to Jacques Lemercier, and it was definitely decided to make the court four times as large as that planned by Pierre Lescot. The change was rendered necessary by the growing power of the king, and hurried on by the ambition of Richelieu. No longer was the king the first among the seigneurs, needing only a château more elegant and powerful than those of his almost peers: he was the sovereign, to be removed high above his nobles, and the supreme magnificence of his palace was as an outward sign.

Lemercier built the Pavillon de l'Horloge, and continued the west wing, of which Lescot's section could now only form half. But he was careful to keep his work in harmony with that of Lescot, making indeed a replica of Lescot's work, but for the Pavillon de l'Horloge. Sarazin was the sculptor of the fine and dignified caryatides which appear on the upper story of this domed pavilion. In the north-west corner of the Cour du Louvre, Lemercier built a pavilion to match the Pavillon Henri II. Both have been destroyed. Lemercier began to build also along the north side of the court, and reached the

Pavillon Marengo before Louis XIII. died, in 1643; then the work on the Louvre continued very slowly, until the war of the Fronde brought everything to a standstill.

Though Louis XIV. (1643-1715) came with his mother to the Louvre almost immediately after the death of Louis XIII., a king who lived but little in the Louvre, the court was transferred almost at once to the Palais Cardinal, now the Palais Royal, in which Louis XIV. lived during his minority. Again the Louvre seemed given over to neglect from the court, and was occupied by artists and craftsmen. The royal mint was installed, and in 1648 Théophraste Renaudot began to publish the *Gazette* from the Louvre, a publication which continued for over a century.

Henriette de France, Queen of England, was granted rooms in the Louvre during her exile, occupying the apartments of the Queen-mother on the ground floor, rooms put at her disposal with much ceremony. Despite which, on occasion, during the troubles of the Fronde, such chaos reigned that the hapless queen, unable to get her apartments warmed, had to keep her bed to avoid the piercing cold!

But when Louis XIV. came in triumph to

Paris the Louvre was itself again: and on the 21st October 1652 he took up his official residence there. Anne d'Autriche took the apartments of the Queen-mother in the south-west half of the south side of the Cour du Louvre, and transferred the Petite Galerie into a suite of five magnificent rooms, ornamented with sculptures and pictures. The fine ceilings, decorated in gold for her, remain; the marvellous bathroom, which Lemercier arranged for her, has disappeared—a bathroom splendid in marble, gold and enamel, with a floor of scented wood. The great marble bath, the bronze columns with gilded capitals, and the frescoes by Le Sueur made the room a marvel.

The king's apartments on the first floor were also enlarged, and a new wing was built, the façade of which is visible from the Cour du Sphinx. It was entered from the king's apartments by the room now called the Rotonde d'Apollon.

Mazarin also was lodged in the Louvre, the king's brother, and the Princesse Palatine: all lived in state in this great palace. Indeed the youth of Louis XIV. was a pleasant period; the young king loved to dance, to see ballets, the specta-

cular was dear to him; and the Louvre was a centre for that extreme grandeur which already centred round the Roi Soleil. In 1660 Molière gave his 'Précieuses ridicules,' and 'L'Etourdi,' in the Louvre. On 16th February 1661 the Galerie des Rois was arranged for a magnificent ballet, but in the night a fierce fire broke forth and the gallery was burnt out. Human help seemed to avail nothing and the Saint-Sacrement was brought from Saint Germain l'Auxerrois. The king and queen, attended by the court, escorted it to the scene of the fire, the wind changed, and the dreaded danger of the fire spreading was over. In 1666 Anne d'Autriche died in the Louvre, the only queen who ever died in this palace, and the court was plunged into profound mourning.

But all these fêtes did but increase the distance between the king and his great subjects. The king became absolute. Yet more the Louvre must increase, to impress and to afford room for the great court which surrounded Louis XIV. The gate on the eastern side, which yet remained from the Louvre of Philippe Auguste, fell, and with the last dust of its falling vanished the feudal age.

The work of Le Vau now appears on the Louvre at several different points. In the Cour du Louvre he continued on the north side the work of Lemercier, like Lemercier following in the footsteps of Lescot. On the south side, where he was also building, to make the eastern end of this south wing, he broke away, however, from the plan of Lescot to build in the centre the Pavillon des Arts; an imposing domed structure, which no longer exists as to its domed roof. He also broke away from the simplicity of that outer side of the Cour du Louvre which faced the river, to make a front more in accordance with the colossal antique style of building now arising, due to Italian influence. But this introduction of his, showing how grandiose the building might become, was the cause of his work on the river face being hidden later behind the yet more grandiose work of Perrault.

His work on the north and south side was not yet completed when he began on the eastern side. This side, which was to contain the principal entrance, was, though kept in sympathy with the other three sides, to be rather richer, more decorated as to the external face. Louis XIV. approved the plans, the Petit Bourbon and other

buildings which clustered round that side of the Louvre were demolished, the foundations were begun, when suddenly Le Vau was ordered to stop the work, which the king found not sufficiently imposing. So to Le Vau is due only that face of the Cour du Louvre on the east which faces inwards.

It was decided that, for the external face, the chief approach to the Louvre, something more imposing must be sought for; architects were invited to submit plans, a public exposition of their work was opened, but no conclusion was arrived at. Rome, then the centre of the arts, was appealed to; and there all the plans submitted, especially those of Le Vau, were harshly criticised. Colbert, Louis XIV.'s minister, favoured the plans of Claude Perrault, and as they were not sent to Rome they escaped the withering breath of criticism.

Finally Louis XIV. decided to obtain an artist from Italy, as France failed, and the king sent an autograph letter to Bernini, making him vast promises if he would leave Italy to come and complete the Louvre. At first he refused, then accepted, and on his arrival was received with great pomp. But naturally the enmity of the

French architects was roused. Perrault began to agitate, to cabal, to draw attention again to his own design. Louis XIV. began to be impatient, and Bernini, whose foundations were already dug, to fret under the cold breath of a criticism he resented. Charles Perrault, brother of Claude Perrault, published a scathing pamphlet on the immense design of Bernini; and the latter took advantage of the excuse offered by the first cold to leave France, entrusting his work to his pupil, Matteo Rossi. But though Bernini retired laden with honours, and pensioned, the cabals and intrigues continued. It is idle to say by what devious channels Louis XIV. and public opinion were influenced, but the result was the shelving of Bernini's structure; which never rose beyond the foundations. Colbert took advantage of this change of mind to present Claude Perrault to the king, and though Perrault's design had the same drawbacks as that of Bernini, its grandiose character appealed to the king, and to Perrault the work of completing the exterior of the Cour du Louvre was entrusted. The design of Perrault broke with the national tradition by substituting a single colossal order for the orders which are seen in the interior of the court.

In place of the gracious lines of Lescot, Perrault substituted the severe lines of an antique monument, without visible roof. And though this colonnade of the Louvre is undoubtedly a fine, even a noble, piece of work, the finest example of the *ordre colossal* which exists, it is to be deplored, because of the modification it rendered necessary, to make other parts of the building accord with its huge proportions. The interior of the court was affected, as the height of the colonnade prevented it agreeing with the height of the court as planned by Lescot.

Le Vau and Le Brun were both associated with Perrault in carrying out the latter's design, as he was not considered a sufficiently practical architect to be entrusted alone with so important a work. Perrault indeed showed himself not desirous of reaping large sums for his work, he continued to receive only £2000 a year '*comme médicin et savant,*' and only in 1669 received the sum of £160 '*pour le travail et l'application qu'il a donnès aux bâtiments.*' New foundations were dug, and the work was being executed from 1667 to 1674, at a cost of 500,000 francs a year, until 1671, when the façade was structurally complete. After that the expense fell con-

siderably. In 1674 the two immense monolithic stones which form the pediment were raised into place by a complicated arrangement, of which a drawing by Sébastien Leclerc exists. The whole face of the building was covered with a network of poles, designed to help raise the two huge blocks. From 1674 to 1676 Caffieri and Lespagnaudel were carving the façade, in particular the fine Corinthian capitals designed by Le Brun; but the colonnade has never been carved and ornamented to the extent originally planned. The Victory distributing Crowns, which appears over the colonnade, was carved in 1809 by Cartellier; the bust of Louis le Grand, dating from 1811, is by Lemot; Wisdom and Victory are crowning the Roi Soleil in this huge bas-relief.

Perrault's colonnade, when finally completed, was found to project towards the river fifteen feet beyond the river face of the Cour du Louvre, the face erected by Le Vau: it became therefore necessary to mask this face, 'to bury it alive,' and this was done. The present coldly classical façade of the Cour du Louvre, facing the river, took the place of Le Vau's work buried behind it; but the roof of the Pavillon Henri II., and

Le Vau's dome showed above the pediment of the new face, until they were pulled down considerably later, the dome in 1759.

The colonnade also projected towards the rue de Rivoli, but this projection has never been concealed. The face of the Cour du Louvre looking over the rue de Rivoli, begun under Perrault, carried on by Gabriel and Soufflot, was only finished by Percier and Fontaine.

But even while the work was going on the interest of Louis XIV. was slackening, until in 1676 the work stopped. Even the Galerie d'Apollon, which was built on the ruined Galerie des Rois, was left unfinished, with the ceiling paintings of Le Brun half completed. The roofs of some of the buildings were not complete. The reason for this strange change of plan, by which the Louvre was plunged again into that neglect which, varied by outbursts of royal splendour, has ever been its lot, lay in the king. He needed a stage where he could walk less surrounded by people and things which might intercept heaven's limelight, a space where his personality would show up: he withdrew himself to Versailles, the Louvre was obscured, the king cared no longer. The scaffolding rotted away, green creeping plants

covered the stonework, parasitic buildings were built up against the colonnade, everything was at a standstill, or worse.

One thing the king did arrange, carrying out that policy which had ever connected the Louvre with art or learning: the Louvre was to be the home of various learned bodies; it was put at the disposal of the academies. Their installation was hailed as marking the coming of a new age: the supremacy of intelligence over brute force was established. The Académie française was installed at the Louvre in 1672, and there three times a week the members met for discussion and work on the *Dictionnaire*. The Académie d'architecture et de peinture began to show their works in the Louvre, at first capriciously, but then at periods which tended to become more regular. In these exhibitions of pictures lies the origin of the Salon. In 1699 the Grande Galerie was placed at their disposal by Mansart, *Directeur des Bâtiments du Roi*. In 1706, however, they held the last exhibition hung in the Louvre until 1725, when they were granted the use of the Salon Carré to show pictures.

Colbert induced the king also to collect together in the Louvre some of the fine pictures

belonging to the Crown, which were placed, closely hung in seven rooms, among them the Salon Carré and the Galerie d'Apollon. Colbert also instituted the Cabinet des Estampes, from which springs the present Chalcographie. A Cabinet des Livres, to which a copy of every book published in the kingdom had to be sent, was also installed; it was moved later to the present Bibliothèque Nationale.

The palace, therefore, though neglected by the court, was used for the encouragement of the arts; artists too continued to have lodgings granted them in the Louvre; Jean Bérain, Israël Silvestre, Coustou, Girardon and Coypel are a few among the most celebrated. Under the regency of the duc d'Orléans, during the minority of Louis XV. (1715-1774), this privilege was shamelessly abused: inferior artists—people who were not even artists—installed themselves with their families. And these amazing people did not hesitate to divide the great rooms to suit themselves, to make fresh chimneys, to drive iron pipes to carry off smoke through the walls. The place was used barbarously. The exterior lay smothered under temporary buildings: even the colonnade was walled up to make rooms. The finest palace of the

world was indeed fallen on bad times. Ruin, decay and squalor had their way with the Louvre to an unthinkable extent. True, agitations were not infrequently heard about this condition of things existing in a king's palace, in his own capital, but no attempt was made to cleanse the Augean stable. The king cared no longer for the Louvre, that was enough.

But a change came with the election of M. de Marigny to be *Surintendant des Bâtiments de la Couronne,* for in 1775 he obtained leave from the king to restore the palace, to save it from its parlous state. His first care was to remove the temporary structures, endangering the building, and masking it under a sordid huddle of wooden buildings, which he found everywhere. He tore down the sheds and ruins, removed the stables which were built up against the colonnade, and began to set the king's house in order. Huge was the ire of the inhabitants who enjoyed free lodging in the Louvre; vast the difficulty in removing them. Van Loo, who had installed himself in the Galerie d'Apollon, refused to move! But Marigny attended to the ravages of neglect, and commissioned the architect Gabriel to continue the work so carelessly abandoned. The colonnade was

restored, but money failed for anything beyond repairs, no decorations could be finished. After Marigny followed M. d'Angiviller, who also, for lack of money, could do little, though great was his enthusiasm.

Under Louis XVI. (1774-1793) again money failed to finish the Louvre; the most that could be done was to get it relatively into the same state as under Louis XIV.; but considering to what it had fallen in the interval, how abandoned and decayed, that was much gained. The neglect of the court continued, but the Louvre began to be put to many official uses which foreshadowed its later purpose as a museum and as public offices. But what was cleared would not remain clear: the Louvre began again to be overrun with persons who considered themselves entitled to a lodging therein.

When, in 1789, Louis XVI. was brought from Versailles to the Tuileries, it seemed that the Louvre might regain its old place.

Projects for its completion and for the establishment of the king therein were mooted: all of course to come to nothing.

The Revolution saw the Louvre emptied again; in 1792 all the occupants were turned out, while

on the request of David all the goods of the Academies were seized. But the Louvre had before it bad days. The Convention having decided to devote the Louvre to a museum of art, everyone who was in favour with the Government felt themselves entitled to lodge there. Again they installed themselves where they could, and this palace of the people became a dirty, foul place, where the great rooms were cut up to form several apartments: iron pipes poured forth smoke in every corner; chaos reigned.

Napoleon came to end for ever this horrible condition. He ordered out the occupants. They knew a strong man, and went. For the artists of real merit a home was found in the Sorbonne, the learned societies returned to the Louvre. Then Napoleon arranged for the rooms of Anne d'Autriche, and part of the Grande Galerie, to be utilised to show the artistic treasures he had gathered in Italy on the field of battle. And in the Louvre was solemnised the marriage of the Emperor Napoleon and Marie Louise; the emperor and his bride walking down the Grande Galerie from his Palace of the Tuileries to the Salon Carré, where the ceremony took place.

Napoleon returned again to the old dream of

THE LOUVRE FROM THE RIVER

"Perrault's Colonnade"

uniting the Louvre and the Tuileries on the north as well as south, and he employed Percier and Fontaine as architects. Their first work had to be to cover in the wing by the water, never thoroughly finished, and to complete the façades in the Cour du Louvre. But here the old difficulty appeared: how bring into harmony the work of Perrault and Lescot? All the old discussions broke out, and finally the emperor nominated a commission to deal with this matter. This commission decided to keep the heavy story, forming a third order, which was necessary to mask Perrault's colonnade from the interior of the court, on the east side, but to leave the beautiful attics of Lescot's design on the other three sides, finishing the necessary work on the north and south.

Then Napoleon, much impressed with the beauty of straight lines, unhappily decided to ignore the finding of the commission, and to continue the third order round the north, south and east façades. Fortunately he has spared the beautiful upper story of Lescot on the west side. But the attics of the north and south side have disappeared, with the sculptures of Paul Ponce, which were sawn from their places.

The Cour du Louvre has now only on the west side the proportions as Lescot planned them, with his elegant and beautiful upper story. The three other sides have a second story, which is almost a replica of the first, crowned with a balustrade, and with no visible roof, whereas the west side permits the steep grey roof to be seen. On the west side is the domed Pavillon de l'Horloge, the other three pavilions only rise above the court by their pediments. The pediment on the east side was carved by Coustou about 1757, but the Gallic cock has taken the place of the arms of France. For this pediment he received £7000. The pediments of the north and south pavilions illustrate the encouragement given by France to art and science, and are the work of Le Sueur and Ramey. Moitte, Chaudet, and Roland were employed during the First Empire on the decorations rendered necessary by Napoleon's decision.

The plan of Percier and Fontaine for the union of the Louvre and Tuileries included a cross gallery, which would have made three courts, but when the Empire fell hardly anything had been done; it was reserved for Napoleon III. to complete the work.

The governments of the Restoration and the Second Republic only continued the gallery going east from the Pavillon de Marsan, joining it to a section built under Napoleon I. There is an ugly corner where the two meet, a corner not gracious in so fine a building. Under the Restoration the Louvre began to be used again for purposes of state. The Salle des Gardes, now the Salle Louis La Caze, was used for the two Chambers when the king opened Parliament. A neighbouring salon on the north side of the Pavillon de l'Horloge served for the Conseil d'Etat. Exhibitions of the products of various industries were held in the Louvre, the Salon also returned, the modern pictures being hung over the old ones! And after the Salon the king distributed awards in the Salon Carré. But the king lived, as every king since Louis XIV., in the Tuileries.

During the Revolution of 1830 the Louvre attempted resistance against the invading mob, a thing the mediæval fortress had never done, and from the colonnade the Swiss Guard drew on the people. The mob, however, forced a way in and marched through the galleries and salons. But the efforts of M. de Cailleux, the Secretary of the Museum, preserved the pictures from harm.

In the Revolution of 1848 the collections were in greater danger, but were saved by the painter Jeanron, who harangued the mob and induced them to retire. On his advice they contented themselves by establishing the national workshops in the Louvre, and suppressing in a burst of democratic fervour the jury of the Salon. Five hundred pictures were hung in the Salon Carré and Grande Galerie in that year's Salon, the last held in the Louvre.

The Emperor Louis Napoleon ordered the completion of the Louvre, trusting the work to the architects Visconti and Lefuel. An immense effort to finish the work so often projected but never carried through was made, 3600 workmen being employed.

All the houses, the sheds, and structures of every kind which encumbered the place du Carrousel were torn down, among them the Hôtel de Nantes. The architects gave up the idea of hiding the want of parallelism between the Louvre and the Tuileries by cross courts. They contented themselves by building between the long wings of the Louvre two buildings with porticoes on the ground floor, which drew together the place du Carrousel, making its east end

smaller. Visconti, to whom was due this brilliant idea, died in 1854. Lefuel continued his work, which is rightly considered a brilliant example of the fusion of old and new, since it is kept in harmony with the old Cour du Louvre. These new wings are decorated with statues of celebrated Frenchmen, statues of a pleasant mediocrity. Between these wings, at the west end, is the great monument to Gambetta, whose tumultuous figure seems to be in motion against the background of trees behind. The monument is by Boileau ; the sculptures are by Aubé. One of the little gardens contains the bronze 'Lafayette,' by P. W. Bartlett.

The work of finishing the Louvre was celebrated on 14th August 1857, when the emperor went to the ceremony in great pomp. He gave a discourse in which he said: '*L'achèvement du Louvre n'était pas le caprice d'un moment, mais la réalisation d'un grand dessein soutenu par l'instinct du pays pendant plus de trois cents ans.*' The discourse was followed by a banquet in the Pavillon Denon. Naturally the completion of the work was received with great enthusiasm.

The work of Visconti and Lefuel completed the north wing, where a gap had existed between

the Pavillon de Rohan, erected during the reign of Louis XVIII., and the small section east of the Pavillon Colbert, which was built under Napoleon I. Visconti and Lefuel also remodelled the work done at the west end of the south wing under Henri IV., and pierced an entrance between the Pavillon de Lesdiquières and de la Tremoïlle. Over the central arch of this gateway was a statue of Napoleon III., replaced after his fall by Merciè's 'Genius of Art.' But though the statue of Napoleon III. has been removed, his initial and crown remain on the summit of the gateway, with an inscription relating to him.

Under Napoleon III. also the Galerie d'Apollon was completed. Delacroix painted the central panel of the ceiling, left unfinished by Le Brun. Now the Galerie d'Apollon is gorgeous in sombre colour, with a ceiling of the last magnificence and with walls bearing tapestry pictures of the great men of France. The contents of the gallery, a wealth of crystal and gold, gleaming enamel and jewellery, are worthy of the setting. The Salon Carré and the Grande Galerie were also redecorated, and reinaugurated on 5th June 1851.

For a time this great palace was secure in its

pride of completion. In 1859 Napoleon III. held a great banquet in honour of the generals who returned victorious from the Italian campaign. The emperor received his guests in the Grande Galerie, and passed to a banquet in the Salle d'Etats. Here on a raised dais dined the emperor and the princes of his family, overlooking the tables at which were seated his guests. The choir of the opera sang, and the banquet was a royal rejoicing of considerable splendour. The Louvre was indeed more palace than museum, so much of it was devoted to the service of the emperor. In 1870 the Grande Galerie, scene of so many events, saw the tragic figure of the Empress Eugénie, followed only by Mademoiselle le Breton, Prince Metternich and M. Nigra, hurry through it, escaping from the Tuileries, which was invested by the insurgents on the 4th of September. She passed round the south and east side of the Cour du Louvre, and escaped from the palace by the gate in the Pavillon Saint Germain l'Auxerrois.

During the siege of Paris, earthworks were thrown up in front of the windows to protect the antique sculpture on the ground floor from shells; and the more precious objects of the collections were packed up, to be despatched to

Brest. Six hundred pictures were placed on board a ship ready to sail for America.

After the fall of Napoleon and the siege of Paris followed the Commune. The Communards suspended the Conservators of the Museum, entrusting their duties to Héreau, a painter, Dalou, the sculptor, and Henriot, an architect. But fortunately these three men abstained from actually expelling from the Louvre M. Barbet de Jouy, Conservator of the French Sculpture, M. Héron de Villefosse, whose work lay in the department of antique sculpture, and M. Morand, the *Secrétaire Comptable* of the Museum; and to these men the guardians of the Louvre continued to look.

The long-planned work of the French monarchy was complete, but, like Aladdin's palace, the Louvre should have been left unfinished: it is not well to interfere with the will of the gods. That Fate which did not intend the Louvre and the Tuileries to be blended into one harmonious whole, and had for so long successfully prevented the completion of the work, used the Commune as a weapon to strike and shatter once and for all this plan of upstart man. The Louvre was complete; the Tuileries was doomed.

ELISABETH D' AUTRICHE
François Clouet

REPAS DES PAYSANS

Lenain

THE PALACE OF THE LOUVRE

About midnight on the 23rd of May 1871, the Communards fired the Tuileries. Flames of every colour, fed by the petrol and chemicals placed in the palace by Bergeret, burst out. At three o'clock in the morning the Palais Royal was ablaze, and an hour later the frightened watchers in the museum of the Louvre saw it also alight. The Pavillon Richelieu caught fire. The fate of the Louvre hung in the balance. Then the old Conservators of the Louvre saw that on them its safety depended: they sent guardians into the cellars to search for explosives, and hastily closing every possible entrance prepared to resist the mob, if they attempted to force a way into the Louvre before the army of Thiers could enter Paris. Then began a grim fight against the flames, which were licking the roofs; and if by daybreak most of the danger was over it was chiefly owing to the devotion and bravery of Barbet de Jouy and Héron de Villefosse. The three delegates of the Communards, who were encountered wandering through the galleries, offered their services to help in saving the building, of which they were nominally in charge. De Jouy however refused their help, probably uncertain of their intentions, and they were

carefully watched while the struggle went on. De Jouy also gave them an asylum when the troops entered the Louvre, even aiding them to escape. Troops under the command of Sigoyer, who was stationed in the Tuileries Gardens, helped to clear the mob from the place du Carrousel, and to aid in beating out the fires on the roof. On the following day, when the chief danger was over, the windows of the Galerie d'Apollon were occupied by troops firing on the Communards who were installed on the Pont Neuf. The return fire destroyed part of the external decorations of the gallery, though there are now no signs of damage. The tricolor flag, floating from the Pavillon de l'Horloge after the troops occupied the Louvre, drew down, until Barbet de Jouy and Villefosse lowered the flag, on the building fire from the Communards' guns mounted on Père Lachaise.

The Louvre was saved, but the Tuileries Palace lay a mass of smoking ruins, and the wings of the Louvre, all its westward growth, was shorn of their purpose. But, deeply regrettable from an artistic and historical point of view as the burning of the Tuileries was, it is to be doubted if any second enclosed court could be as fine as

the present Louvre, with the Gardens of the Tuileries stretching away towards the Arc de Triomphe de l'Étoile.

If the Cour du Louvre and the river face of the Grande Galerie are fine, so also are the interior faces of the Nouveau Louvre, the west ends of which really form part of the Tuileries. A great space gave a great opportunity, and on the whole most people will acknowledge that this part of the building also has been well planned and well executed. The long grey grandiose lines are worthy of the Louvre the kings planned. The Arc de Triomphe du Carrousel, designed to commemorate the victories of 1805 and to form an approach to the Tuileries, supports its unexpected isolation magnificently. It is the work of Percier and Fontaine. One of the best points from which to see the Nouveau Louvre is the steps of the Salle Mastaba, before which the whole western Louvre lies outspread—the finest palace of the world, yet only worthy of Paris.

During the Third Republic the dangers, especially of fire, attendant on the occupation of the Louvre have ceased, as it now contains only art collections and the offices of some public services;

these latter are being gradually ousted by the growing museum, to the end that ultimately the whole Louvre will be consecrated to art. The only remaining public offices are those of the Ministère des Finances in the north wing.

A strong castle in the Middle Ages, a mansion under Charles V., an elegant château under the Valois, a grandiose palace under Louis XIV., a palace of the sovereign people now, the Louvre has probably seen its last change of purpose, whatever the future has in store for the French nation.[1]

[1] 'Le Musée du Louvre,' by M. Paul Gaultier, and 'Le Louvre et son Histoire,' by M. Albert Babeau, are both very interesting.

II

THE MUSEUM OF THE LOUVRE

The creation of the Musée du Louvre is officially a work of the Revolution. It was opened in 1793. But its origins go further back. Always the kings of France, from the time when Philippe Auguste stored his chief valuables in the Grosse Tour, have tended to use the Louvre as a storehouse of artistic treasures; and finally the collections of the king were shown to certain privileged persons on certain days. In 1750 one hundred and sixty pictures—Italian, Flemish, French—were brought from the rooms of the *Surintendance de Versailles* to Paris, to be hung in the Luxembourg Palace, the Marquis de Marigny being then *Directeur des Bâtiments du Roi*. And at this moment the feeling, which had long been in the air, that the public were entitled to some enjoyment of the art treasures of the Crown, seems first to have taken official form. Twice a week the public were allowed to see the

pictures, and also the Rubens Gallery, not then moved to the Louvre.

In 1775 the comte de la Billanderie d'Angiviller was *Directeur des Bâtiments du Roi*, and what had so long been voiced as a pious wish by outsiders he essayed to bring about. He decided that the finest pictures and sculptures belonging to the king should be collected in the Louvre, in a part to be called the museum. Versailles contains a picture of Angiviller, holding in his hand a plan of the Louvre arranged for this purpose. His idea was received with great enthusiasm in Paris, where Angiviller pressed forward his project with keen vigour. But his wise plan was not to be realised. In 1783 the Parisians lost even what they already had, for the king ordered the pictures, including all the great Rubens, to be removed to Versailles. This was done with little ceremony, or even care.

The Revolution was destined to carry out Angiviller's dream. On 26th May 1791, on the suggestion of Barère, the Constituante decided to make the Louvre a *depôt des sciences et des arts*. The 26th August 1791 saw the same project reaffirmed, and a year later a commission, nominated by the Assemblée Législative, on the

recommendation of Roland, was appointed. Among the duties of the commission was to be the gathering together in the Louvre of all the art treasures now scattered about in the royal palaces—the "*Maisons ci-devant Royales,*" in the *Cabinet du Roi,* in the "*Maisons des Petit Augustins,*" and other Church property, convents and so forth; and also the treasures taken from the châteaux of the *émigrés.*

A decree of the Convention, dated the 17th July 1793, ordered that the museum should be opened on the following 10th of August, in the Grande Galerie. To the Minister of the Interior the carrying out of this decree was entrusted; and £100,000 yearly were to be put at his disposal to buy works of art '*qu'il importe à la Republique de ne pas laisser passer dans des pays étrangers.*'

The members of the first commission were the painters Jean René Jollain and François André Vincent, who had previously been charged with the care of the pictures in the Cabinet du Roi, Jean Baptiste Regnault, an historical painter, Charles Bossut, a member of Academie des Sciences, Pierre Pasquier, a miniaturest, and Pierre Cossart, a miniaturest and First Commissioner. These unfortunate men have been

variously spoken of as '*des artistes et des experts recommandables*,' and as worse than incapable. Le Brun and David were among their most violent detractors. David called them '*les viles créatures de Roland*,' and Courajod says: 'This grotesque group of incapable men worked tranquilly in the museum from the end of 1792 until the 16th of January 1794. Then the ridicule they drew down on themselves, and the danger to which they exposed the rare objects they found worthy of a place in the museum, led to their being driven ignominiously from it by David.'

The official date given for the opening of the museum, the date carved over the entrance to the Galerie d'Apollon, is the 10th August 1793, and this date is that accepted by Renouvier. But the evidence is conflicting: it is uncertain if the public were really admitted before the 8th of November. At first the museum was only open for three days in every ten, and, as was unavoidable, the collection was in disorder, though there was a catalogue, and a serious attempt was being made to get everything into shape. Many of the objects had not arrived; it was impossible for an arrangement to be anything but tentative, though the museum was rich already: it contained

GILLES
Antoine Watteau

LE CHÂTEAU DE CARTES

Jean Baptiste Chardin

five hundred and thirty-seven pictures and one hundred and twenty-four pieces of sculpture, besides other objects.

It is amazing during the Revolution, how well, how discreetly, the idea of the museum was managed, how excellently it was planned. In fact the lines laid down by the Constituante and the Convention are those on which work has been organised ever since.

One accusation brought by David against the unfortunate commissioners was that they caused pictures to be restored, to their lasting injury: he maintained that Correggio's 'Antiope' especially suffered. But doubtless some of his violence was due to personal interest.

For the opening of the museum, and its care afterwards, a guard of sixty-five men, with a captain and two lieutenants, were judged necessary. The unfortunate inhabitants of Versailles, who saw in the downfall of the king their ruin, as a town which had simply lived by the court, petitioned that the art treasures of the Trianons and Versailles should be left, else were they deprived of everything which could attract; and the decree of July 1763, therefore, arranged that this should be so. But in 1794 the pictures, antiques, and

bronze copies of antiques, were brought from Versailles, which was thus stripped of its chiefest treasures.

The ridicule and the attacks made on the first commission led to it being abolished by a decree of the 16th January 1794; the control of the museum was then entrusted to a '*Conservatoire du Musée des Arts*,' the members of which were Fragonard, Bonvoisin, Lesueur, and Picault for painting, Dardel and Dupasquier for sculpture, and David Leroi and Launoi for architecture. Wicar and Varon were also members, charged with the care of the antiques.

On the 27th of July 1798 Paris was stirring with the magnetic movement which precedes a great event. For Paris was to see the visible signs of victory; the first-fruits were to be gathered in. The pictures and sculptures, manuscripts and valuable books, ceded to France by virtue of the treaties of Tolentino and Campo-Formio, were to cross Paris in solemn state, conveyed in forty-five cars. The procession of cars, escorted by a band of savants, artists and employees from the Bibliothèque Nationale, the Louvre, and the Musée des Monuments Français, crossed the town from the place de la Bastille to the champ de

Mars, where, close to the *autel de la patrie*, the Minister of the Interior was waiting, surrounded by members of the Institute. Some of the cars contained objects for the Musée d'Histoire Naturelle and Jardin des Plantes, but twenty-nine of them contained pictures and marbles for the Louvre, then called the Musée Central des Arts. The cars were decorated with garlands and flags, and bore the names of their principal contents, among which were the 'Apollo Belvedere,' 'The Dying Gaul,' 'The Virgin of Foligno,' and 'The Transfiguration.' The car containing the antique marbles bore the ominously triumphant inscription:

'*La Grèce les céda : Rome les a perdus.*
Leur sort changea deux fois ; ils ne changeront plus.'

At first the Louvre could not afford space to show all these marvels, but the work was pressed hurriedly on, and soon all Paris was pouring through the galleries of the Louvre, to enjoy a first sight of the spoils the Goddess of War had delivered over to them.

After the campaigns of 1806 and 1807, Flemish, Dutch and German pictures came to swell the collections, with further sculptures and bronzes.

Never before had so many masterpieces been gathered together, for a continual stream of new treasures were continually pouring in to enrich Napoleon's city. The Salon Carré, arranged to show them, could only hold them temporarily; then they were passed on to the Grande Galerie, and their place was taken by the newest arrivals.

But unhappily for France the spoils had to be given up in 1815, and it is curious, and rather illuminating, to find that Frenchmen fiercely objected to their removal and return to their original countries, crying out on what they genuinely considered an unjust act. But much escaped from the eyes of the Allies, much had been sent to local museums, whence no one claimed it. Some vagueness existed as to the origin of many of the treasures in the Louvre. Naturally the officials did not press forward with information as to the objects Napoleon had gained for them, and something was left when the Allies had completed their work. The administrators, especially Vivant Denon, the Directeur, and Louis Antoine Lavallèe, Sécretaire Général du Musée, displayed a tact and ability over this difficult matter of stripping the Louvre of her prizes of war which ended in many permanent gains for France.

But the collections that remained were splendid; no attempt was made by the Allies to follow the example set by France and strip from her some of her own treasures. These have since been added to by valuable donations and legacies, and by extensive purchases, the French Government comparing favourably with the English Government in its encouragement of art.

The internal administration of the Louvre has been checkered; from these first commissions, so fiercely accused of destroying pictures by restoring them, and from later days when the same error was practised, from periods when method was everything and the Louvre was tied up in red tape, to the present condition of things, the museum has seen many changes.

During the Restoration, and under Louis Philippe, objects were recklessly taken for the king's palaces, where, badly catalogued, or even not catalogued at all, they deteriorated, and in some cases disappeared.

The Musée du Louvre is now the chief of the four 'Musées Nationaux,' of which the other three are the Musée du Luxembourg, the Musée du Versailles and the Musée des Antiquités Nationales

de St Germain-en-Laye. The other museums belonging to France should be more correctly called Musées de l'Etat: they are on a different footing. The administration of the Musées Nationaux is, by a decree of the 5th September 1888, modified somewhat by later decrees, confided to a *Directeur*, appointed by the President of the Republic on the advice of his ministry. The *Directeur*, who lives in the Louvre, acts under the authority of the Minister of Public Instruction and Fine Arts. He has under him a *Chef du Secrétariat des Musées Nationaux*, or *Secrétariat Agent Comptable*, a *conservateur* for each department, of which in the Louvre there are seven, *conservateurs adjoints*, *attachés payés* and *attachés libres*. There is also on the staff of the Louvre a librarian and keeper of the records (a *bibliothécaire archiviste*), clerks, *chefs gardiens*, *sous-chefs*, *gardiens* of the first, second, third and fourth class, and various extra workers. The *Chef du Secretariat*, *conservateurs*, and *conservateurs adjoints* are nominated by the President of the Republic, acting on the advice of the Minister of Fine Arts. The other members of the staff are chosen directly by this ministry. The *gardiens* are all old *sous-officiers*, though

private soldiers are eligible for the posts if there are no *sous-officiers* to fill them. The salaries drop from that of the *Directeur*, who gets a salary of 12,000 francs yearly, to that of the first-class *gardien* getting a salary of 1800 francs.

But beside all these visible organisers and workers at the Louvre there are the workshops. There is a framer and letterer, a department for engravings, an *atelier* for preserving the antiques, a restorer for the antique vases and small antiquities, an *atelier* for making casts of antiques, and a workshop in connection with the Musée de Marine.

The *Directeur*, *conservateurs*, and *conservateurs adjoints* meet as a committee twice a month, or oftener if necessary, to consult as to the acquisition of works of art, and on other points which arise. During the Third Republic the budget of the Musées Nationaux (*'personal et materiel compris'*) in 1870 was 331,083 francs, rising by 1880 to 783,780 francs, by 1890 to 937,375 francs, by 1900 to 962,905 francs. The credit given for the purchase of works of art has varied since 1870 between 54,000 and 185,000 francs yearly. Since 1896 this credit is entered under a separate heading as *'Subvention de l'Etat pour*

acquisition d'objets ayant un caractère artistique, archeologique ou historique.' The grants had to be spent in the year or lapse, an arrangement which made buying difficult, the sale of works of art being very fluctuating, but extraordinary grants were occasionally made. This arrangement was altered in 1895, when M. Georges Leygues, Minister of Public Instruction and Fine Arts, and M. Poincaré, Minister of Finance, carried a law amending this difficulty, a law which was incorporated in the '*loi de finances*' of that year. The chief revenues of the Musées Nationaux are drawn from this yearly grant from the state, gifts and legacies, objects subscribed for, revenue coming from the *Caisse des Musées* and revenue derived from the sale of casts and engravings from the museums.

The *Caisse des Musées* was established in 1896, when most of the Crown jewels were sold. Half the proceeds were allocated to the Musées Nationaux. In 1903 the income from this source was 168,516 francs, from the sale of engravings and casts 60,000 francs. In 1897 the *Société des Amis du Louvre* was started, to aid in buying works of art for the nation.

In connection with the Musée du Louvre is

MME. RÉCAMIER

Jacques Louis David

L' Impératrice Joséphine
Pierre Prud'hon

the Ecole du Louvre, instituted in 1882, and having for its object the study of art and archæology. This useful and important school, the annual budget of which is about 28,000 francs, is open to students of over sixteen.

III

THE PAINTINGS

It is in the paintings in the Louvre that its chief glory as a museum lies. The wise culture of her kings, and the no less wise policy of her republics, have given to France a collection of paintings which is of the greatest distinction, full of pieces of the very first importance.

Long ago in the Italian campaigns of François Ier (1515-1547), the star of the Musée du Louvre began to rise, for during those campaigns the king acquired his love of art: by his later policy he laid down that tradition of culture, of encouragement of painting, which his successors followed. François Ier began to form a collection of easel paintings; while among the artists who visited his court were Leonardo da Vinci, Andrea del Sarto, and Benvenuto Cellini. Among his purchases, which now hang in the Louvre, some of its chiefest treasures, are Raphael's 'La Belle Jardinière,' da Vinci's 'Vierge aux Rochers,'

the 'Sainte Famille de François Ier,' Raphael's 'St Margaret,' 'St Michel,' and his portrait of Jeanne d'Aragon. 'La Joconde,' which François Ier also bought, cost '*quatre mille écus d'or.*'

But Henri II. (1547-1559) and Catherine de Médicis also were no mean lovers of art; and Marie de Médicis commissioned for France that great group of decorative paintings by Rubens which are now in the Louvre. The collection of Cardinal Richelieu added Andrea Mantegna's 'Parnassus,' his 'La Sagesse victorieuse des Vices,' Lorenzo Costa's 'Court of Isabella d'Este,' and Perugino's 'Combat de l'Amour et de la Chasteté' to the royal pictures.

Louis XIV. (1643-1715) inherited no less than two hundred paintings, and added to their number and importance very considerably. Everard Jabach, who became a naturalised Frenchman in 1647, and lived in Paris, formed a magnificent gallery of pictures, many of which he bought from the collection of Charles I., sold by Cromwell. Louis XIV. bought these pictures, in number just over a hundred, and five thousand five hundred and forty-two drawings, for £220,000, and that was little more than half the sum Jabach expected. Among the

pictures thus obtained was Titian's 'Entombment,' bought from the collection of Charles I. for £128, and Giorgione's 'Pastoral Symphony' from the same source.

Cardinal Mazarin also swelled the growing collection by paintings, many of which he also bought from the sale of Charles I. Giorgione's 'Saint Famille,' now often attributed to Cariani, came from Mazarin's collection; which in all added over five hundred pictures to those of the king. Louis XIV. also purchased Veronese's 'Pèlerins d'Emmaüs,' eight pictures by Carracci, nine pictures by Guido Reni, and ten by Domenichino. The four paintings of the Seasons by Poussin (1594-1665), which were painted for the duc de Richelieu in 1660, for his Château de Meudon, were also bought by the king; who purchased too the beautiful landscape by Poussin, 'Diogène jetant son Ecuelle,' painted in Rome in 1648, now hanging in the Salon Carré, from the collection of the Genoese banker, M. Lumagne. Seven Van Dycks—Nos. 1961-1963, 1970, 1973-1975—which are among the present glories of the Louvre were also acquired by the king. The Dutch school the Roi Soleil disliked, and only purchased one Teniers. Then there were gifts, especially im-

portant being those of the Marquis de Béthune. Indeed so much did the royal collection increase that, according to the inventory made by Bailly, in 1716, the Crown possessed about one thousand four hundred and seventy-eight pictures.

Louis XV. (1715-1774) bought about three hundred pictures, among them 'The Virgin with the Veil,' sometimes called 'The Virgin with the Blue Diadem,' doubtfully attributed to Raphael, and coming from the collection of the prince de Carignan. Louis XV. also secured several pictures of the Dutch school.

But the royal paintings had now before them a sorry time. Neglected, scattered among the royal palaces, uncared for, they were not even safe from injury, and some which had been previously catalogued have absolutely disappeared. Louis XVI., however, was a buyer of pictures, especially of the Dutch school. To him also the Louvre owes five of the less important Murillos, and a series of pictures by Le Sueur, which are hung in Salle XII.

The Revolution saw the gathering together of all these paintings in the Louvre: churches were stripped of their altarpieces, the houses of the *émigrés* yielded up their artistic treasures, the

galleries of the Louvre began to fill. The treaty of Bologna, 1796, and the treaty of Tolentino, 1797, added enormously to the picture gallery—much was restored in 1815, but much remained; though of the five thousand two hundred and thirty-three objects returned to their country of origin by the Allied Powers two thousand and sixty-five were pictures. The Louvre in that proud time possessed, besides its principal treasures, Raphael's 'St Cecilia,' Correggio's 'St Jerome,' Raphael's 'Transfiguration,' and his 'Madonna della Sedia,' Titian's 'Martyrdom of St Peter Martyr,' Van Eyck's 'Adoration of the Lamb,' and Domenichino's 'Last Communion of St Jerome.' Indeed Napoleon took toll of twenty pictures from Modena, twenty from Parma, forty from Bologna, ten from Ferrara, and many from Rome and other Italian cities.

The beautiful collection of early Italian paintings has gained by the fact that they were actually so lightly thought of that many were left, as not worth returning to Italy. Among these treasures is Fra Angelico's 'Couronnement de la Vierge,' Albertinelli's 'Vierge et l'Enfant Jésus,' Bronzino's 'Christ and the Magdalene,' Cimabue's 'Madonna,' Giotto's 'St François d'Assise recevant

les Stigmates,' Gozzoli's 'Triomphe de Saint Thomas d'Aquin,' Lippi's 'Vierge et l'Enfant Jésus,' Credi's 'Vierge et l'Enfant Jésus,' Mantegna's 'Calvaire,' and Perugino's 'St Paul.'

Under Louis XVIII. the State Collection was increased by the considerable outlay of over £26,000, but under Charles X. and Louis Philippe very little was done in the interests of the Louvre. Under the Second Republic something was annually devoted to painting, while extra grants were made on occasion. Thus at the sale of Marshal Soult's pictures, in 1852, £24,612 was spent; among the pictures bought being Murillo's 'Immaculate Conception.'

During the Second Empire the Campana collection added two hundred early Italian paintings to the gallery, and La Caze, whose paintings are now hung together in the Salle La Caze, left to the Louvre no less than two hundred and seventy-five paintings, chiefly of the eighteenth-century French school. This brilliant collector, who was without a very strong bent for any one school, was also the donor of the 'Pied Bot' by Ribera, and works by Tintoretto and Velasquez. Duchâtel, Galleaux, Lallement Pommery, Moreaux Malécot, and La Trémoïlle

are other donors. Another important legacy was that of M. Thomy Thièry, an Englishman droll enough to abandon his nationality, yet wise enough to choose France for his adopted country, of which he became naturalised. He left to the Louvre some valuable paintings of the Barbizon school, beautiful examples of nineteenth-century French art. His legacy is hung on the second floor of the Louvre, in attics distinguished in summer by unendurable heat.

The last important legacy is that of the Chauchard Collection, left to the nation by M. Chauchard, the founder of the Magazin du Louvre, who died in 1909. The collection, which by the terms of his will has to be kept together, is housed towards the west end of the south wing of the Louvre, in rooms vacated by the Ministère des Colonies. It is a magnificent collection of nineteenth-century French paintings, in which the Louvre is already rich. Millet's celebrated 'L'Angelus' hangs here, with very beautiful Corots, some other fine Millets, and paintings by Daubigny and all the important French painters, especially of the Barbizon school.

There is in the north wing of the Louvre, housed in the Musée des Arts Décoratifs, a

PAYSAGE

Jean Baptiste Corot

L' Angelus

Jean François Millet

collection of French paintings of the nineteenth century, the Collection Moreau-Nélaton, which will become the property of the Louvre in a few years.

It is a mercifully small show, containing fine and well-known pictures. Carrière is at his best, and how good that is. Here also is Manet's well-known picnic scene.

The Government of the Third Republic is showing itself wise in its patronage of art, and modern painting is as much encouraged as the buying of old masters. The works of living artists are housed in the Luxembourg, and transferred to the Louvre (which does not admit the works of living men) a few years after their death, if a cool judgment counts them worthy, or, failing that, they go to provincial museums.

Among recent purchases have been the Morris Moore Raphael now attributed to Perugino, and bought in 1883 for £8000, Chardin's 'Child with a Top' and his 'Youth with a Violin,' bought for £14,000, and Memling's 'Portrait of an Old Lady,' bought for £8000. The Louvre now contains over two thousand eight hundred oil and tempera paintings.

In 1897 the *Société des Amis du Louvre* was

started to aid in buying works of art for the nation. Among their chief purchases has been Piero dei' Franceschi's 'Vierge et l'Enfant Jésus.'

Great and furious have been the discussions which have raged since the opening of the museum. Awful are the stories told of pictures restored and ruined, endless the arguments about order and position. Even in 1911, after the loss of the 'Joconde,' the museum was the scene of a tremendous upheaval. Luckless scapegoats were found, but the truth seemed to be that the whole administration of the Louvre was deplorably lax. During the inquiry for the 'Joconde,' it was discovered that there had been several small thefts which had actually never been noticed: objects were returned which had been taken from the rooms containing smaller Egyptian antiquities simply to show how defenceless the great Louvre lay.

Now a reorganisation is said to have taken place; and as part of it the policing of the Louvre is entrusted to dogs as well as the human guardians. All day long these yellow beasts, small, infinitely fierce, lie a-sunning in the Cour Visconti, ready to wander through the Louvre by night.

The south wing of the Louvre has now been

entirely emptied of the government offices, and it is proposed to hang in some of the rooms thus vacated various pictures which, for want of room, have long been stored away in the attics of the Louvre.

Though attention is more centred in the Italian school of painting than in the French, it seems more reasonable to think first of the French painting in a French gallery. Nowhere else can the French School[1] be studied so well as in the Louvre, where, from the 'Martyre de Saint Denis,' by Jean Malouel and Henri Bellechose, to the brilliant collections of the nineteenth century, so many paintings are set forth.

Almost the earliest French paintings in the Louvre are portraits of Charles V. and Jeanne de Bourbon, painted in the fourteenth century; the period at which French painting began to emerge from its origin in the art of miniature painting in illuminated books, or, even earlier, in

[1] The pictures of the French school are hung in Salles X., XI., XII., XIII., XIV., XV., XVI., VIII., I., II., III. The Chauchard Collection is approached from the Salle Rubens, the Thomy Thièry legacy and other nineteenth-century French paintings, are hung on the second floor.

ornamental and decorative work. 'Le Christ mort soutenu par le Père éternel et la Vierge,' a work by Malouel, also shows the struggle of the young art to escape from its harsh Byzantine swaddling clothes to a condition of life and faithfulness, though hampered by an immense ignorance of technique. But these pictures, and others of the early French school, show an earnestness, a seeking after truth in their manner of depicting life which shows what a quickening influence was at work. The fifteenth century saw an amazing advance in power. There is a charming 'Vierge et l'Enfant Jésus,' and a 'Christ descendu de la Croix,' which both show the progress which had been made. The work of Jean Fouquet (1415-1485), one of the earliest of the French painters, and one of the chief, can be studied in his 'Juvénal des Ursins,' while his 'Charles VII.' is a grim piece of portraiture of which few people could deny the force. There is, too, a striking portrait of a woman, by an unknown French painter of the fifteenth century, which is full of distinction and beauty. A scroll on the background reads: '*De quoilque non vede, yo my recorde*' (I remember those I do not see).

The sixteenth century saw the two Clouets

painting, Jean, and François his son. To Jean, who was court painter to François Ier, is due a remarkable portrait of that monarch: while François is best studied in his portraits of Elizabeth d'Autriche and Charles IX. They were followed by a host of painters whose portraits especially are noteworthy.

But the end of the sixteenth century saw the influence of Italian art creeping in; and the French school began to form conventions which took from it that first morning light, which so pleasantly illumined the pictures of the fourteenth, fifteenth and sixteenth centuries.

In the seventeenth century the school of Fontainebleau was in its prime, a school which confined art within narrow bounds, and shared the decadence which was upon Italian art. Poussin (1594-1665) stood up resistant of all these numbing influences, and the Louvre is fortunate in having thirty-nine of his pictures; of which 'Diogène jetant son Ecuelle' is perhaps the finest, and has found a place in the Salon Carré. Claude Gellée, le Lorrain (1600-1682), who like Poussin studied art in Rome, and, like Poussin, preserved himself from the deadening influence of the moment, has seventeen canvases in the Louvre. His mar-

vellous power over light is shown in his 'La Débarquement de Cleopâtre à Tarse,' his 'Ulysse remet Chryséis à son Père,' one of his finest paintings, and in his 'Vue d'un Port de Mer,' which is so beautiful an effect of sunshine veiled in fog. Pierre Mignard (1610-1695) is a portrait painter worthy of notice.

Eustache Lesueur or Le Sueur (1617-1655) is almost too present in the Louvre. To some people he is merely a painter of grandiose pictures of an odious colouring; to others again he is a restrained and thoughtful painter of a reserved charm and distinction. His best-known pictures are the series of twenty-two paintings from the life of St Bruno, which hang alone in Salle XII.

Charles Le Brun (1619-1690), that 'admirable Crichton,' with his talent as painter, architect, engraver, decorator, organiser, has in the Louvre many canvases; but his qualities show better at Versailles, where his decorations have that *milieu* which they demand. *Premier peintre* to Louis XIV. founder of the Académie Royale, he was dictator of art in France. The Louvre has his horrible 'Christ Mort,' but also happier examples of his work, such as the 'Bataille d'Arbelles,' and the 'Entrée d'Alexandre dans Babylone.'

Hyacinthe Rigaud (1659-1743) has portraits which are at least of value as faithful documents, animated by immense intelligence. The brothers Lenain or Le Nain (1588-1677), Antoine, Louis and Mathieu, are remarkable as realists in an age of convention. While artists were clinging to rule, and obeying Le Brun, the brothers Lenain were painting the peasants who lived round them, uncompromisingly tearing away the sham to substitute for it the real. Their 'Repas des Paysans,' a wonderful group in greys, in which every figure, every face, tells its own story of mingled family likeness and dissimilarity, is a masterpiece. It hangs in the Salle La Caze. The 'Procession dans une Eglise,' is another of their pictures which receives warm praise for its technique and interest. 'La Forge,' a picture intensely truthful in effect, is yet another of their ten pictures in the Louvre.

The eighteenth century saw the influence of Watteau (1684-1721) supreme, not in the same official sense as Le Brun, who from his position forced everyone into his camp, but supreme in the influence he exercised. His best-known picture in the Louvre is 'Gilles,' a portrait of one of the actors in the Comédie Italienne. It is truly a

marvellous painting; the spectator tries, and tries in vain, to wrest from the strange enigmatic youth that secret which is hidden behind his mocking world weary face. One of the most interesting portraits ever painted, it hangs well in the Salle La Caze with other of his paintings. The 'Embarquement pour Cythère,' the work of a fairy poet, in the Galerie Daru, is only the celebrated study for Watteau's painting now in Germany.

Boucher (1703-1770) is a painter not seen at his best in any gallery, though the Louvre has his charming 'Olympe,' and his 'Vulcan et Venus.' His work needs those highly artificial, highly attractive, surroundings for which he painted his beautiful scenes, which truly formed part of the decoration of the rooms for which they were designed; it is as a colourist that he excelled. Something of this can be seen in the rooms of the Archives Nationales.

Chardin (1699-1779) is a curiously different example of the same age in the French school. A painter absolutely, decoration had no appeal for him. His was the faithful genius which glorified that which lay before him. His studies of middle-class life are so tenderly true that the

OLYMPIA

Edouard Manet

PORTRAIT D' UN VIEILLARD ET DE SON PETITS-FILS
Ghirlandaio

mental image of them is one of peace. The Salle La Caze contains a group of his pictures which alone would make the room noteworthy. 'O Chardin!' cries Diderot, 'it is not colour that you mix on your palette. It is the very substance, it is air and light that you take on your brush and place on the canvas.' His 'Château de Cartes,' his 'Mère Laborieuse,' the delicate 'Benedicite,' are all beautiful. Duplessis' delicious 'Portrait of a Woman in Blue' smiles from the wall near by.

Indeed the eighteenth-century paintings of the Salle La Caze and Galerie Daru are full of pleasure for the onlooker. Lancret, with his brilliant 'Acteurs de la Comédie Italienne'; Pater, Van Loo, Hubert Robert, Joseph Vernet are all painters of distinction. Fragonard (1732-1806) is at his best as regards the Louvre in the Salle La Caze; how delicate and attractive are his canvases, to what a pleasant country he takes us. The 'Chemise enlevée,' one of his masterpieces, with his splendid 'Buveur,' the 'Leçon de Musique,' and his 'Bacchante endormie,' are all delightful.

Greuze (1725-1805), '*inventeur de la peinture à sujets*,' has so much that is painful in his work that

it is a relief to turn to his 'La Laitière' and 'La Cruche Cassée,' though modern taste is setting against them as meretricious.

To the early nineteenth century belong the portraits of Madame Vigée-Lebrun. Her best-known portrait, a picture of herself and her child, is in the Salle des Portraits; a hardly less charming version of the same subject is in the Galerie Daru, with her 'Madame Molé Raymond.'

David (1748-1825) is a painter whose fame was great, and his influence greater. His paintings seem to derive their force from antique models, his figures to be taken from sculpture; nature had no hold on his imagination. His immense canvases are covered by Homeric scenes. It is in the Salle des Sept-Cheminées that Jacques Louis David is seen at his best. Here is his masterpiece, the 'Sabines arrêtant le Combat entre les Romanes et les Sabines,' and his immense 'Sacre de Napoléon et de Joséphine,' a painting ordered by Napoleon. His beautiful 'Madame Récamier' is a painting which shows how brilliant a portrait painter he was. What a splendid portrait too is that of 'Madame Morel de Tangry and her Daughters'; and his picture of himself, of Pius VII., and of the very living

Madame Pécoul, are magnificent. Near them is Benoist's 'Negresse,' a marvellous presentment of coloured skin. Gros (1771-1835), with his haunting 'Bonaparte à Arcole,' and his 'Champ de Bataille d'Eylau' is to be remembered. Prud'hon's (1758-1823) 'Impératrice Joséphine' is a portrait which places him high among French portrait painters; in this same room is his 'Enlèvement de Psyché,' and his 'Justice et la Vengeance Divine poursuivant le Crime.' Géricault's (1791-1824) horrible 'Radeau de la Méduse,' interesting as showing a revolt against the classicism imposed by David, is here, with his 'Epsom Races.'

Gérard (1770-1837), whose celebrated 'Psyché et l'Amour' is also in the Salle des Sept-Cheminées, cannot be neglected. This picture especially has passed through many vicissitudes. It hung in the Salon Carré, and was a picture lauded beyond all reason, at a moment when the classical convention was carrying all before it. Then followed an interval when no scorn was too great to heap on this unhappy painting, which has now, however, to some extent recovered its position. Though a painting of 'a neo-classic grace which is both delicate and refined,' it is a singularly soulless work.

Ingres (1780-1867) seems to be a painter perceptibly nearer to our day. He too was greatly influenced by the classic ideals of his time. His 'La Source,' in the Salle Duchâtel, is one of the most celebrated paintings in the Louvre. Near it hangs the hardly less well-known 'Œdipe et le Sphinx.' His 'Odalisque couchée,' hung in Salle VIII., a hard piece of painting, challenges Manet's 'Olympia' and suffers in the comparison. The influence Ingres has had on modern painting cannot be over estimated. His work as a portrait painter is very remarkable; the portraits of M. and Madame Rivière are good examples.

Eugène Delacroix (1798-1863) has now perhaps outshone Ingres in the estimation of the public. Always the two seemed to be in artistic opposition. Delacroix, that painter with 'an intoxicated broom,' as his critics assert, saw everything as colour. His ceiling, 'Apollon vainqueur du Serpent Python,' is in the Galerie d'Apollon; and his wonderful mastery of colour and movement is also represented by various pictures, among them the 'Prise de Constantinople par les Croisés,' the 'Barque de Don Juan,' and the 'Noce Juive au Maroc.'

The Salle Henri II. is worth visiting to see

Courbet's (1819-1877) much-discussed masterpiece, the 'Enterrement à Ornans,' a great picture which steadily gains one's unwilling approval. From this dark room, one of the apartments of the Valois kings, the site of the chapel of Charles V., one may look down on the Cour du Vieux Louvre, and see how good it is; and trace on the pavement below, the white rings which mark the site of the Grosse Tour: while from the farther window the view extends up past the long grey lines of the Nouveau Louvre, over the green trees along the Jardin des Tuileries, to the Arc de Triomphe de l'Etoile.

Later nineteenth-century French art can be studied admirably in the Louvre, thanks especially to the legacies Thomy-Thiéry and Chauchard, the Collection Moreau-Nélaton and the contents of Salle VIII. Théodore Rousseau, Corot, Millet, Daubigny, Diaz de la Peña, Isabey, Meissonier, Chintreuil, Troyon, Boulanger, Flandrin, Carrière, Fantin-Latour, Monet, Manet, Ricard, Sisley, Pissarro, are all represented. Millet's 'Les Glaneuses' hangs in Salle VIII. The same hall shelters Manet's brilliant 'Olympia.'

The Louvre is extraordinarily rich in paintings

of the Italian school, and many of the finest hang in the Salon Carré, where it has been the traditional policy of the Louvre to place its chiefest masterpieces. There is a room too off the Grande Galerie, the Salle des Primitifs Italiens, in which are gathered together early Italian paintings of the greatest charm.

Here hangs a painting attributed to Cimabue (1240-1302), his 'Vierge aux Anges,' the earliest painting in the Louvre, and near it is Giotto's (1276-1336) 'Saint François d'Assise recevant les Stigmates.' Close by are the pictures by Fra Angelico (1387-1455): the 'Martyre de Cosme et Damien,' and the lovely 'Couronnement de la Vierge,' a painting of marvellous colour. Near them is Pisano's (1380-1451) 'Portrait d'une Princesse de la Maison d'Este,' a charming demoiselle. Domenico Ghirlandaio (1449-1494) is here with his 'Portrait d'un Vieillard et de son Petit-fils,' a picture for all time full of the rarest beauty of the soul. 'Lorenzo di Credi's (1459-1537) 'Madone,' and Botticelli's (1447-1510) 'Vierge et l'Enfant Jésus,' a painting bought by Louis XVIII., Filippo Lippi's (1412?—1469) 'Madone,' Benedetto Ghirlandaio's (1458-1499) 'Le Christ marchant au Calvaire,' are but a few of the

pictures which make this room the goal of many an artistic pilgrimage.

In the Salon Carré and the Grande Galerie are the remainder of the Italian pictures, a collection rich in masters of the Cinquecento; except those of the decadence, which are hung in Salle IX.

Here in the Salon Carré hung Leonardo da Vinci's (1452-1519) 'La Joconde,' the loss of which is irreparable. This smiling woman, who has told such different stories to different souls, is probably the most famous portrait of the world. But all the resources of the Louvre were unable to keep her when the conqueror came. In August 1911 the 'Joconde' disappeared; the 'Mona Lisa' was not. So strange are the regulations of the Louvre that pictures could be moved for photographic purposes without any warning to the guardians of the gallery; and so, in spite of the fact that the 'Joconde' had a special caretaker, many hours passed before those responsible for the pictures inquired where she lay. Then began the hue and cry, but of what avail since the theft was cold. The fine sixteenth-century frame was found flung down near an exit far from the Salon Carré, the canvas, carefully removed, has absolutely vanished. To lift

the 'Joconde' from its place was easy, the pictures are lightly hung for fear of fire, but to carry it away unseen was another matter. The Louvre was closed, a rigorous search began. Even the highest officials of the Louvre had never known how vast a network of hidden doors, cupboards and tiny rooms existed. Inflammable matter, old straw packing, wood, lay stuffed away in every hidden place, ready to give the Louvre over to fire; carelessness and confidence had reigned supreme. But of 'La Joconde' not a trace. All Paris was astir, someone's head was demanded, someone's head was offered up on a newspaper, but the 'Joconde' has never returned. There be those that comfort themselves by seeing in the loss a political plot to injure the prestige of the Republic, and murmur that the 'Camelots du roi' could say, an they would, where the 'Joconde' is.

Truly the Italian pictures in the Louvre are an endless pageant of beauty. There are in the Salon Carré Raphael's (1483-1520) 'La Belle Jardinière,' painted at Florence in 1507, da Vinci's 'Sainte Anne,' in which the Virgin has in her face something of the 'Joconde,' Titian's (1477-1576) beautiful 'Maîtresse du Titien,' often identified as

Laura de Dianti and the Duke Alfonso of Ferrara. Raphael's 'Count Baldassare Castiglione,' hanging in the place of 'La Joconde,' and that picture of the 'Repas chez Simon le Pharisien' painted by Paolo Veronese (1528-1588) in 1570-1575. Here too is his immense 'Noces de Cana,' 'a symphony in colours,' painted for the refectory of San Giorgio Maggiore, at Venice. Veronese is himself among the musicians, in white, Tintoretto is another figure playing on a viol, Titian is depicted with a bass viol.

Titian's 'L'Homme au Gant' is here, and his 'François Ier,' remarkable as a painting done without a sitting, but brilliantly successful. Raphael's 'St Michel terrassant le Démon,' and Correggio's (1494-1534) 'Sommeil d'Antiope,' are all among the treasures hung in this room.

Much of the Grande Galerie is given up to the Italian school. Here is Mantegna (1431-1506), with his 'Le Parnasse,' one of the most beautiful mythological pictures; wherein the Muses are entwined in the dance to the lyre of Apollo, round that high place from which Mars and Venus look out on a world where beauty is supreme. The blue-green background of this painting is surely perfect. Here too is his

remarkable 'Sagesse victorieuse des Vices,' and his 'Vierge de la Victoire.' Perugino's (1446-1524) 'Combat de l'Amour et de la Chasteté' his 'Saint Sébastien,' and 'La Vierge' are good examples of this gracious Umbrian master. Lorenzo Costa's (1460-1535) allegory of the 'Cour d'Isabelle d'Este,' which comes from the Paradiso, the rooms of Isabella d'Este in the Corte Reale, at Mantua, is another picture of great interest. Near it is 'L'Homme en Noir,' a remarkable portrait by an unknown painter. Da Vinci's 'Saint Jean' and his enigmatic 'Bacchus,' both painted from the same model, are hung near his 'Vierge aux Rochers,' and his striking 'Lucrezia Crivelli.'

Luini (living in 1530) is represented by beautiful frescoes in the Salle Duchâtel, and in the Grande Galerie hang his easel paintings. Here is his 'Sainte Famille,' his 'Salomé,' and the 'Sommeil de l'Enfant Jésus.' Andrea Solario (1458-1530) is represented by a delicious 'Vierge au Coussin Vert.'

Raphael, whose pictures in the Salon Carré have already been mentioned, can be better studied in the Louvre than in any other gallery. His early paintings, the small 'St Michel' and the 'Saint Georges,' are examples of his Florentine

period; his 'Vierge du Diadème Bleu,' his 'Sainte Famille de François Ier' (Salon Carré) are all fine examples of his power. 'St Michel terrassant le Démon,' given by Pope Leo X. to the King of France, is partly the work of his pupils.

Andrea del Sarto's (1487-1531) 'Charité' is another of the celebrated pictures of this gallery. Correggio has a very beautiful 'Mariage Mystique de Sainte Catherine,' as well as his fine 'Antiope.' No painter is so well represented in the Louvre as Titian. Besides the pictures in the Salon Carré the Louvre has, among others, his 'Vierge au Lapin,' his 'Christ couronné d'Epines,' and his 'Jupiter et Antiope,' an unrivalled collection of masterpieces which would alone render a gallery famous.

Giorgione (1477-1511) has in the Louvre his beautiful 'Concert Champêtre' from the collection of Louis XIV.; a painting celebrated for its wonderful glow of mellow colour.

In the Salon Carré is Tintoretto's (1512-1598) 'Suzanne au Bain,' a picture which hardly does justice to this painter, fine though it is. The Louvre also possesses his 'Paradis.'

Paolo Veronese has a 'Portrait de Femme,' 'Pèlerins d'Emmaüs,' 'Jupiter foudroyant les

Crimes,' and an 'Incendie de Sodome,' as well as the other paintings of the Salon Carré. Palma Vecchio (1480-1528) has a fine 'Adoration' in the Grande Galerie. Guido Reni (1575-1642), and Salvator Rosa (1615-1673), who both have their admirers, are represented in several canvases with the other masters of the decadent period.

In the Grande Galerie are hung the pictures of the Spanish school, of which also there are a few examples in the Salle La Caze. Nowhere out of Spain can Spanish art be better examined than in the Louvre, but the collection is small, though rich in pictures by Murillo. The sixteenth century saw the rise of Spanish painting, and the earliest Spanish picture in the Louvre is 'Christ portant sa Croix' by Luis Moralès (1509-1566). Theotocopuli, or Le Greco (1548-1625), a painter of great distinction who is at last receiving the admiration he merits, has two paintings here—a 'St François d'Assise,' and a singularly interesting portrait of Ferdinand of Aragon. Francisco de Herrera (1576-1656) has a gloomy and austere painting of 'Saint Basile dictant sa Doctrine.' Ribera (1588-1656) has in the Louvre five paintings, among them 'Saint

Paul Ermite,' 'Christ au Tombeau,' a ghastly painting, essentially Spanish in temperament, and the charming 'Adoration des Bergers.' His 'Le Pied-Bot,' one of the most striking pictures in the Louvre is hung in the Salle La Caze, where, it and Watteau's 'Gilles,' are the finest things in the room. Never was a more brilliant rendering of a brave spirit rejoicing in his place in the sun.

Zurbaran (1598-1662) has several paintings of a horrid gloom, among them the unpleasant 'Funérailles d' un Evêque.'

Then follow the paintings of Velasquez (1599-1660), '*le plus secret de tous les peintres.*' Of his paintings in the Louvre the authenticity of some is doubted. But the two pictures of the Infanta, one in the Salle La Caze, and one, the more celebrated, in the Salon Carré, and the half-length portrait of Philippe IV., are certainly his. Probably too it is just to attribute to him the full-length 'Philippe IV.,' and the 'Réunion de Treize Personnages.' The 'Jeune Femme,' in the Salle La Caze, is less certain. The 'Infante Marie Marguerite,' the charming portrait of the child who afterwards married Leopold I. of Austria, is one of the finest pictures in the Louvre.

Murillo (1616-1682) has in the gallery a celebrated 'Conception de la Vierge,' a 'Naissance de la Vierge,' and several lesser pictures. Here too is his 'Jeune Mendiant,' a fine study of the poverty of the South. His quaint 'Cuisine des Anges' is also noteworthy.

Goya (1746-1828), that remarkable growth coming at a decadent period, is to be studied in three pictures: the indifferent 'Portrait de F. Guillemardet,' the 'Femme à l'Eventail,' and the 'Jeune Femme Espagnole.'

The English school is very poorly represented in the Louvre, which has only about forty canvases in all, which hang in the Grande Galerie near the Spanish pictures. Wilson (1713-1782), Constable (1776-1836), Romney (1734-1802), Lawrence (1769-1830), Sir Joshua Reynolds whose 'Master Hare' is here, Opie (1761-1807), Morland (1763-1804), Turner, Hoppner, (1759-1810), Raeburn (175 -1823), who has here his 'Captain Hay,' are the painters whose pictures can be seen. Bonington (1801-1828) has some interesting canvases, among them his 'Mazarin et Anne d'Autriche,' and his 'Vue du Parc de Versailles.'

Near these pictures in the Grande Galerie hang the paintings of the German school, little better represented than the English painters, though there are several fine Holbeins. There is a striking 'Descente de Croix' of the school of Cologne, and a few other early paintings; then follow Dürer's (1471-1528) 'Tête d'Enfant,' and 'Tête de Vieillard,' which have suffered a great change of colour.

Lucas Cranach (1472-1553) has a 'Venus dans un Paysage' which is of very real charm, a fascinating figure in a red hat, walking in a joyous landscape, and also a 'Portrait d'Homme.' Holbein (1497-1543) has eight portraits in the Louvre, among them his celebrated 'Erasmus,' of the wonderful hands, and the 'Nicolas Kratzer.' His 'Guillaume Warham' is a copy of a portrait in England. 'Anne de Clèves' and 'Sir Thomas More' are also fine portraits. The 'Anne de Clèves' is sometimes attributed to Gwyllim Strete. 'Sir Richard Southwell' is also admirable, but probably a copy of the picture in Florence.

There is a brilliant and painful 'Le Flagellation,' a painting of the sixteenth century by an unknown painter, an 'Adoration' by Giltlinger, and other paintings of less importance. Angelica

Kauffmann's (1741-1807) fine portraits of the Baroness Krüdener and her daughter are noteworthy.

Yet farther west along the Grande Galerie are paintings of the Flemish school; and the Salle Rubens, the Salle Van Dyck, and the cabinets round the Salle Rubens also contain Flemish paintings. If the Louvre is not rich in paintings of the early period it contains a magnificent collection of later work. Jan Van Eyck's (1380-1440) 'La Vierge au Donateur,' with the figure of the donor, Chancellor Rollin, in the foreground is one of the great pieces of this school; a painting of the rarest beauty of colouring and expression. As a portrait too the Chancellor Rollin ranks high.

Hans Memling's (1435-1494) 'La Vierge et l'Enfant Jésus adorés par des Donateurs'[1] is another painting of great beauty, and a marvel of portraiture. The donors, all linked together in their piety, yet maintain each a splendid individuality. Particularly dear are those girl children whose heads are raised in such human curiosity in the background.

[1] Hung in the Salle Duchâtel.

The 'Banquier et sa Femme,' by Quentin Matsys (1466-1530), is another of those paintings which have given to the Flemish school its great name. The remarkable character of the figures, no less than the painting of detail, make this picture a masterpiece of the first rank. Pierre Brueghel le Vieux (1525-1569) has here his extraordinary picture of 'Les Aveugles,' a picture of realism not to be forgotten, and his hardly less remarkable 'Mendiants.' But indeed the splendid collection of Flemish paintings make them among the most satisfying things in the Louvre.

The Salle Rubens contains the matchless series of paintings from her life which Marie de Médicis caused Rubens (1577-1640) to paint for her glorification. These twenty-one great canvases, in which, however, Rubens was helped by his pupils, were executed between 1622 and 1625, to hang in the Médicis Palace of the Luxembourg. They were brought to the Louvre under Louis XVIII. The present hall was especially remodelled to contain them, and inaugurated in 1900, which makes it the more remarkable that for three of them there is no place, and they are hung in the Salle Van Dyck. This great series of decorative

paintings are not the only Rubens' which the Louvre contains. It possesses his 'Hélène Fourment avec deux de ses Enfants,' his 'Tomyris,' his 'Le Christ en Croix,' 'Joanna d' Autriche,' and the 'Isabelle Claire d'Autriche.' His 'Kermesse,' a most uncompromising picture of local manners, is also in the Louvre.

Van Dyck's (1599-1641) celebrated picture of Charles I^er^, 'Le Roi à la Chasse,' is in the Salle Van Dyck; his 'Francisco de Moncada is hardly less fine. In the same room are several of his portraits: 'Les Enfants de Charles I^er^,' and his 'Vierge et l' Enfant Jésus.'

Jordaens (1593-1678) ruffles it at the Louvre in his 'Concert àpres le Repas,' his 'Enfance de Jupiter,' and a group of other paintings.

There are several paintings by Brueghel le Velours (1568-1625) and a fine collection of Teniers (1610-1694), many of them the gift of M. La Caze in 1869. The 'Intérieur de Cabaret,' the 'Enfant Prodique,' and the 'Fête du Village' are among the pictures for which he is now held in honour in the Louvre; despite the contempt of Louis XIV. who demanded, speaking of Teniers' pictures, that one should '*otez-moi tous ces magots.*' Brouwer (1605-1638), too, with his 'Fumeur,' his

'Intérieur de Cabaret' and other paintings, may not be overlooked.

The Dutch pictures, hung in the Grande Galerie and the quiet cabinets round the Salle Rubens, form almost as fine a collection as those of the Flemish school. It is with Moro (1512-1576) that the Dutch painting in the Louvre becomes interesting. His portrait of Louis del Rio and wife,[1] the 'Nain de Charles-Quint,' and his 'Edward VI.' are all worthy representatives of his work. Frans Hals (1584-1666) has here his 'Famille Van Beresteyn' his 'Bohémienne,' that pleasant laughing girl, and his 'Descartes,' as well as other paintings, but the Louvre is not rich in his works.

Rembrandt Van Ryn (1606-1669) has twenty-two pictures in these rooms, of which the finest is his powerfnl 'Pèlerins d'Emmaüs. The 'Bethsabée' also is a fine painting, and indeed the Louvre is fortunate in possessing several of his important canvases, among them the beautiful 'Portrait de Femme' which George Moore says 'seems as if it had been breathed upon the canvas,' and 'Rembrandt Agé.'

[1] In the Salle Duchâtel.

Gérard Dou (1613-1680), with his 'Femme Hydropique,' Maës (1632-1693), with the 'Benedicite,' Van der Neer (1603-1677), that lover of moonlit landscape, Adrien van Ostade (1610-1685), that painter who so loved to depict the life of the people, Paul Potter whose 'Prairie' is one of his finest pictures, Albert Cuyp (1620-1691), Jacob Ruysdael (1628-1682), with his 'Tempête sur les Dignes' and his 'Coup de Vent,' and Du Jardin (1622-1678) with his brilliant 'Charlatans Italiens,' are all worthily represented.

Ter Borch's (1617-1681) 'Le Galant Militaire' is a picture of some fame. Here too is his 'Concert' and 'Leçon de Musique.' Jan Steen's (1626-1679) three paintings: the 'Repas de Famille,' 'Mauvaise Compagnie,' and 'Fête Flamande,' show all the qualities for which he is famous. Gabriel Metsu's (1630-1667) charming 'Leçon de Musique,' his 'Militaire recevant une Jeune Dame,' and his 'Cuisinière,' are interesting, Pieter de Hooch (1630-1677) with his 'Intérieur d'une Maison' and 'Intérieur Hollandais,' both paintings which show his marvellous effects of light and shade, and Jan van der Meer' (1632-1675) with his 'Dentellière,' are only some others among the

painters of the Flemish school who make the collection so delightful.

The Louvre contains a very fine collection of drawings. Colbert bought for Louis XIV. over five thousand from Jabach alone. Many were kept in 1815 which had been taken from foreign countries, and later gifts and legacies have all increased their number. The His de la Salle drawings are shown together, near the rest of the drawings, or rather such of them as there is room for, on the first floor of the north side of the Cour du Louvre. This collection is one of great value and importance, given to the Louvre by M. His de la Salle. In all, the Louvre contains about forty thousand drawings, which were first shown to the public in 1797, in the Galerie d'Apollon.[1]

[1] 'La Peinture au Louvre,' by Gustave Geffroy, is an admirable book of moderate size, full of information.

IV

THE GREEK AND ROMAN SCULPTURES

The antique sculptures of the Louvre, especially those of Greece and Rome, form an extremely fine collection; among which are two of the greatest treasures which have come down from antiquity; the 'Vénus de Milo,' and the 'Niké of Samothrace.' All the ground floor of the Cour du Louvre is devoted to antique and modern sculpture, if the Egyptian and Asiatic monuments are included; and the Galerie Denon and Galerie Mollien are also used to show the magnificent antique sculpture, which overflows from its place in the south-west corner of the Cour du Louvre, and round the Cour du Sphinx.

François Ier, who did so much for painting, began also the collection of ancient sculpture; several pieces in the galleries were sent to him from Italy. Gradually the kings of France began to form a fine collection.

On the 8th of November 1800 some rooms were

opened on the ground floor of the Louvre to contain two hundred and thirty-eight marbles and bronzes, Greek and Roman, as well as some Egyptian objects which have since been removed, and placed with the other Egyptian antiques. The basis of these rooms lay in the collections of the kings, those of Richelieu and those left by Nointel, French ambassidor at Constantinople to Beaudelot de Dairval, who bequeathed them to the Académie des Inscriptions, from whence they arrive here.

The conquests of Napoleon gave the 'Apollo Belvedere,' the 'Venus de Médicis' and 'The Dying Gaul' with a host of other statues to the Louvre. But that caprice of Fate which caused one agent to move them to Paris caused their removal thence by another agent in 1815, though something remains.

Under the First Empire the splendid Borghese Collection was bought; and during the Restoration, and under Napoleon III., the collections of Fauvel, Choiseul-Gouffier, Durand, Campana and Pourtalés have all been added to the antiques. Then too the excavations of A. Blouet, of J. Dubois, in 1829, the Mission Heuzey and Daumet in Macedonia, the Mission of Renan to Phenicia, of

Delamere to Algiers, of Villefosse to Algiers and Tunis, have all helped to swell the collections.

The oldest, and perhaps the most beautiful, Greek antiques in the Louvre are in the small Salle Grecque. This room, at first merely a passage between the Louvre of Lescot and the Petite Galerie, afterwards one of the rooms of Cardinal Rohan, has a ceiling by Prud'hon, on which Diana and Jupiter are depicted. Now it contains fragments of Greek sculpture of the Golden Age, the culminating period of Greek plastic art, the age of Phidias in the fifth century B.C. Here also are the archaic sculptures of a previous age. Indeed in this tiny room are gathered together many of the most lovely things in the Louvre. Here is that beautiful woman's head which is attributed to Calamis, a work of the fifth century B.C., bought from the collection of Mr Humphry Ward. Lately a beautiful funeral stèle, bought in Athens in 1911, has been added.

On the wall are two wonderful metopes from the Temple of Zeus at Olympia, dating from about 450 B.C., excavated by French searchers in 1829. 'Hercules and the Cretan Bull,' and 'Hercules bringing the Stymphalian Birds to Minerva,' are the subjects. On the same wall is the beautiful

LE PIED BOT

Giuseppe Ribera

L' Infante Marie Marguerite

Velasquez

fragment of the frieze of the Parthenon on the Acropolis at Athens, the work of Phidias and his pupils, 447-432 B.C. The British Museum has the major portion of this frieze, which represents the procession wending its way to the Acropolis after the Panathenæan games; bearing a robe woven by the noble virgins of Athens as a gift for Minerva. This fragment shows Athenian maidens advancing slowly and with reverence in the procession, and two priests. As M. Fröhner [1] says, it would be impossible to imagine anything more gracious than this procession of young Athenian women, who lend to the ceremony the charm of their chastity and grace. This portion of the frieze was taken from the Parthenon by Fauvel, for the comte de Choiseul-Gouffier, French ambassador to Constantinople. It was seized under the 'Terreur' and placed in the Louvre, and not reclaimed by M. Choiseul after his return from exile in 1802.

The room contains also a head of Apollo, of the fifth century B.C., attributed to Myron, a beautiful Minerva from Crete, and a Hermes of the fifth century B.C. Also there is the fine head of a Lapith, from a metope of the Parthenon (447-

[1] Author of *Sculpture Antique du Louvre.*

432 B.C.). The stèle preserved in the Salle Grecque are many, and these poor mutilated fragments have a divine graciousness. The fine bas-relief from the island of Thasos, found in 1864, formed part of a votive monument to Apollo, the Nymphs and the Graces. It is a work of the late sixth, or early fifth, century B.C., and something of the archaic manner is still seen in the workmanship, though there are signs of a transition to a more skilful period. This is one of the most remarkable sculptures in the Louvre. At first the three pieces formed one continuous whole, sawn later into three to form the three front sides of a sarcophagus. The niche was intended probably to contain a bust of Apollo. On the left of the niche is Apollo singing a hymn of praise to himself, and playing on the *cithare,* while a nymph prepares to crown him as victor in the musical contest. She is followed by other nymphs bearing presents for the god. On the right are Hermes and a female figure bearing gifts. M. Fröhner believes that the figures accompanying Hermes are the Graces.

Here too is a Hera of the sixth century B.C., from Samos; and a metope of the Parthenon, whereon a centaur is carved carrying off a woman.

It is the work of a pupil of Phidias, properly to appreciate which it must not be forgotten that, like the frieze of the Parthenon, it was architectural sculpture, to be placed high on the Temple. It was bought by the comte de Choiseul, but captured by a British cruiser on its voyage to France. Lord Elgin bought it in London, at the public auction of the captured antiques, and restored it to the comte de Choiseul. It was bought for the Louvre in 1818 for 26,400 francs.

Glimmering white, at the end of the long series of rooms beyond the Salle Grecque, stands the 'Vénus de Milo.' All these rooms were part of the Louvre of Lescot, and were the apartments of the Queen-mother. Among their occupants have been Catherine de Médicis, Anne d'Autriche, and Henriette of England. Their elaborate decorations have disappeared; as they are now they were arranged during the First Empire by Percier and Fontaine.

In the first of these rooms, the Corridor de Pan, is a seated Pan from the Borghese Collection, a much-restored statue. In the Salle du Sarcophage de Médée is that hugely entertaining child, 'Télesphore,' the son of Æsculapius, and 'The

Three Graces,' a group of lovely nude figures in the traditional pose. The heads are modern additions. Here also is a bas-relief of a satyr, a work of Greek style.

The Salle de l'Hermaphrodite de Velletri contains a 'Wounded Warrior,' believed to be a replica of a statue from the groups dedicated to Attalus II. of Pergamum, which stood on the Acropolis at Athens.

The Salle du Sarcophage d'Adonis contains the handsome 'Vase of Bacchus,' and the 'Hercules and the Young Bacchus.'

The Salle de Psyché has the fine Attic relief of 'Hermes, Orpheus and Eurydice,' which is an excellent example of Greek art at almost its finest period. Some finely carved stone chairs, a splendid head of 'Bacchus,' and the 'Lycien Apollo' are among its contents; while between this salle and the next stands the noble draped 'Venus of Falerona.' The 'Lycien Apollo,' a fine statue of the god in his strength, long stood in the Gardens of Versailles, listening to the nightingales which sing in the Bosquet de la Colonnade.

In the Salle de la Vénus de Milo stands alone the chief treasure of the Louvre, 'the finest plastic work' of these immense collections.

Though one may be allowed, merely as a personal view, to doubt if this Aphrodite has the restrained nobility and beauty of the 'Niké of Samothrace.'

How great, how beautiful and noble is this Venus! What a vague and divine smile rests on these parted lips! What a superhuman glance is shed by these sightless eyes, cries Théophile Gautier; while M. Fröhner says justly that no remains of antique sculpture in his opinion offer a more perfect study of nature than the 'Vénus de Milo.' The noble courage, the calm and inscrutable visage are of the grave beauty of a goddess; yet this dignity is produced without effort or loss of simplicity. The gracious contours of the marble give the skin a soft and velvety appearance, to be seen in no other work of the sculptor. He says also that the 'Vénus de Milo' represents a school which stands midway between the art of Phidias, still impressed with some of the severity of the ancient style, and the art of Praxiteles, fine, gracious, *spirituel*, absolutely freed from the archaic manner. It is not known what this armless figure is doing. Endless are the discussions which have arisen over this point. One idea is that the figure is not Aphrodite, but a Victory; standing in a position similar to that of the

'Victory of Brescia,' of which there is a copy in the Galerie Mollien. Near the 'Vénus de Milo' were found a fragment of an arm, and a hand holding an apple, the symbol of Melos; but the inferiority of the workmanship, and of the marble, show that these fragments could only have been part of a later restoration. The sculptor is unknown, but it is believed that the statue is the original work of a pupil of Scopas in the fourth century B.C.

This wonderful figure of Parian marble was found in February 1820, on the island of Melos, close to the modern village of Castro. The finder was a peasant called Yorgas, who found it while rooting up a tree. The tree suddenly disappeared into a hole, and, on investigating the hole, Yorgas found the upper part of the 'Venus' and also three Hermes. Three weeks later his search was rewarded by finding the other half of the statue. After some difficulty, in which this prize nearly slipped from the hands of France, the marquis de Rivière, French ambassador to Constantinople, bought the statue for 6000 francs. It reached France safely in February 1824, and was presented by the marquis to Louis XVIII.

During the Commune the 'Vénus de Milo' was carried away for safety and hidden; buried in

the cellars of the house of the Superintendent of Police. The Communards burned down the house, but the statue was saved from harm by its endless wrappings of legal documents.

Turn from the Salle de Vénus de Milo into the Salle de la Melpomène. Here is the huge statue, thirteen feet high, of 'Melpomène,' the Tragic Muse; 'a splendid example of this imposing type of antique sculpture.' This statue, cut from one of the largest blocks of 'pentélique' marble which exists, is believed to have decorated the theatre of Pompey at Rome. After being found it was restored and placed in the Vatican by Pius VI.; and it reached Paris as a result of the treaty of Tolentino. Fortunately for the Louvre it was not among the things restored to Rome in 1815. The face is full of sweetness and charm, and the statue is one of great nobility.

Below it stretches a mosaic pavement executed by Belloni from the design of Gérard—the subject being 'The Genius of Napoleon Victorious bringing Peace and Plenty.' Two beautiful figures of the Phidian type, restored as 'Euterpe,' flank the pavement; and there is also a head, believed to be a copy of the head of the 'Venus of Praxiteles.' The Melpomène looks down a long vista of

white statues, housed in three rooms, which were part of the work of Perrault, overlooking the river.

The first room, the Salle de la Pallas de Velletri, contains the gracious 'Venus d' Arles,' found at Arles in 1651, in the ruins of the ancient theatre. The statue was presented to Louis XIV. by the municipal council of Arles. It is a replica of a work of the school of Praxiteles, and was restored by François Girardon, who is responsible for the left forearm, the right arm, and various lesser restorations. The gigantic 'Pallas de Velletri,' one of the finest existing statues of Minerva, is a Roman copy of a Greek work, probably of the fifth century B.C. M. Fröhner writes that the majestic pose of the Minerva recalls the severity of the archaic style, but the sweetness of the face, and the attitude of the head, lend her an amiable expression, '*on dirait qu'elle sourit aux humains.*' This statue was found in 1797 close to Velletri, near the site of a Roman villa. It became the subject of litigation between the finder, a peasant, and the proprietor of the land. Into the midst of this squabble broke the commissioners who were charged with the choice of sculptures to be removed to Paris, as a result of Napoleon's campaigns. They claimed it, and it was packed

La Vierge au Donateur
Jean Van Eyck

LE BANQUIER ET SA FEMME
Quentin Matsys

for the journey to Paris. Then came on the scene the Neapolitan army, and the King of Naples removed the statue to his capital. Great difficulties then ensued; but by the treaty of Florence, 1801, the French at last seized on their prey, which has never since left the Louvre.

In this room also is the beautiful 'Genius of Repose,' of which the upper half is Greek work, the lower Roman; and a celebrated portrait bust of Alexander the Great, probably a replica of one by Lysippus. The 'Apollo Sauroctonus,' the Lizard Slayer, a Greek copy of a bronze by Praxiteles, is also here. The young god is of extreme beauty and charm, and M. Fröhner draws attention to the grace of the pose, the ideal beauty of the figure and its perfect proportions, all distinctive marks of the genius of Praxiteles.

In the Salle du Héros Combattant is a touching 'Wounded Amazon,' a copy of a statue by Polycletus, much restored; and the 'Gladiateur Combattant,' a Roman statue by Agasias, from the Borghese Collection. The 'Diana of Gabii,' one of the treasures of the museum, 'an admirable figure full of youth, of chastity, and severe grace,' is also here. It is a Greek statue of the period of Alexander the Great, found in 1792 in the ruins

of Gabies. The 'Venus Genitrix,' or 'Venus of Fréjus,' a Roman copy of a Greek statue of the fifth century B.C., was found at Fréjus in 1650. It was brought to the Louvre from the Gardens of Versailles. The 'Faune de Vienne,' found among the ruins of Vienne (Dauphiné) in 1820, was presented to Louis XVIII. by the town in 1822. M. Fröhner remarks that the gaiety of this follower of Bacchus is expressed with such happiness and truth that it would be difficult, or even impossible, to conceive a greater degree of perfection in this respect.

The Salle du Tibre contains several very interesting statues, among them 'La Zingarella,' a black Diana with feet, hands and head in bronze, and marble drapery. The drapery, which is antique, causes experts to think the statue a Diana; but Alexander Algardi (1602-1654), who restored the bronze portion, has not depicted this Goddess. His work has given the statue another name, another meaning—'La Petite Bohémienne.' In one of the windows is placed a curious basin, with heads of great charm. Silenus and Bacchus, the 'Faune à l'Enfant,' is a celebrated statue, possibly of the fourth century B.C., found in Rome in the sixteenth century.

'Diane à la Biche,' or 'Diane de Versailles,' is another well-known statue believed to be inspired by a work of the fifth century B.C., though itself probably a work of the first century A.D. '*C'est de la sculpture romaine, un peu sèche, mais qui ne manque pas de grandes qualités.*'[1] It was one of the statues brought from Rome to François Ier, and was restored in the sixteenth century by Barthélemy Prieur. 'Le Tibre' is a fine specimen of that Roman art which used mass so successfully. Napoleon brought it to Paris, with the finer companion piece 'The Nile;' in 1815 'The Nile' was sent back to Rome. Both these vast groups were found in Rome in the sixteenth century. The river god, whose head is modern, is depicted with Romulus and Remus. In the same room are two beautiful examples of a crouching Venus, one found at Tyre, the other at Vienne. The 'Diane Chasseresse,' a good statue from the Borghese Collection, is also here. The gigantic and unpleasant satyrs which serve as caryatides are from the Villa Albani at Rome; they were brought to Paris by Napoleon, and by an exchange were kept in 1815. It is supposed by M. Fröhner that they were originally part of the

[1] Fröhner.

decoration of the theatre of Dionysus at Athens, built 338-330 B.C.

On the farther side of the Corridor de Pan is the great Salle des Cariatides; so named after the caryatides, by Jean Goujon, which support the tribune. When the work on this hall was abandoned, only part of the entablature they support, and two of the capitals of the columns, were carved, and the rest were only finished by Percier and Fontaine. Over the tribune is Benvenuto Cellini's 'Nymph of Fontainebleau.' The chimneypiece by Belloni has statues of Bacchus and Ceres, and other fragments of Renaissance work, wrought into the design.

Some admirable Greek and Roman works are placed in this room. The 'Borghèse Hermaphrodite,' a late Greek work to which in an evil moment Bernini added a mattress, is here. It forms part of the Borghèse Collection, and was found in Rome, near the baths of Diocletian. In front of it stand some charming nymphs. The beautiful 'Vénus à la Coquille' is really one of Diana's nymphs. Here also is a 'Minerva,' which is believed to be a copy of a statue by Phidias, and the clever 'Boy with the Goose.' The admirable

'Richelieu Bacchus' is probably a copy of a celebrated Greek statue. The beautiful 'Borghese Vase,' bearing bacchanalian reliefs is in the Greek manner of the best period. It was found in Rome, near the Gardens of Sallust, in the sixteenth century. The great 'Neptune,' often called 'The Jupiter of Versailles,' is a magnificent colossal statue, the countenance of which is fine and severe. Found in the Gardens of the Villa Médicis at Rome, it was given in 1541 to Perrenot de Granvelle, afterwards presented to Louis XIV.; during whose reign it was restored by Jean Drouilly.

The rooms which form the Petite Galerie are also full of sculpture. The room at the farther end, the Salle d'Auguste, built by Catherine de Médicis, was used by Henri IV. to receive foreign ambassadors. It was also one of the rooms occupied by Anne d'Autriche. The ceiling and decorations are of the Second Empire, the rose-coloured columns being from the tomb of Charlemagne at Aix-la-Chapelle. Busts of the Julian emperors, and of the Flavian dynasty, are housed here. Among them is a well-known portrait bust of Augustus, distinguished for its treatment of drapery. Here, too, is the statue of

'A Roman Orator,' formerly called 'Julius Cæsar,' signed by Cleomenes, a Greek sculptor. The bust of Antiochus II., King of Syria 223-187 B.C., is also of interest; but indeed all these rooms are full of valuable portrait statues.

The Salle des Antonins contains decorations by Anguier or Girardon. Originally it was divided into two, and in the half looking over the river Anne d'Autriche used to work with her ministers. The other half was her bedroom. The ceiling is by Romanelli. The elaborate stucco and marble with which Anne d'Autriche had these rooms in the Petite Galerie decorated form a fine background for the statues. They were decorated for her use in summer, when the apartments on the Cour du Louvre were too hot. In these rooms are the statues and busts of the Antonine emperors, and here, too, is the celebrated bust of 'Antinous' with the attributes of Osiris.

The Salle de Sévère contains busts of the Roman emperors from Commodus to Caracalla.

The Salle de La Paix, which has fine decorations by Anguier, contains statues chiefly of a decadent period. There is a bust of Julia Mammaea, and a delicate statue of her, also

interesting statues of Giordianus Pius and his wife Tranquillina. The garden outside this hall was called the Petit Jardin de la Reine; it took its present name, the Jardin de l'Enfante, after the Infanta of Spain, who came to Paris in 1722, used the apartments. The great doors, bearing the date 1658, are fine.

The Salle des Saisons, also decorated by Anguier, contains a mean statue of Julian the Apostate, interesting because of his residence in, and love of, Paris.[1] There is also a fine statue of Tiridates.

The Salle de Mécène contains Roman bas-reliefs, and the altar from the temple of Neptune at Rome, representing the sacrifice of the Suovetaurilia.

At the head of the Escalier Daru, a staircase built by Visconti and Lefuel, and with a hideous ceiling in mosaic after Lenepveu, is placed the 'Niké of Samothrace.' This Winged Victory is one of the great glories of the Louvre. The beautiful figure of Victory is caught in stone just at the instant when she descended to the prow of the conquering trireme, her wind-blown drapery turned into stone before the folds had time to drop.

[1] The Cluny contains another statue of him, found in Paris.

The statue was found on the island of Samothrace, by M. Champoiseau, the French consul, in 1863, close to the ruins of a Doric temple near Paleopoli. It commemorates the naval victory of Demetrius Poliorcetes over Ptolemy, 305 B.C.; and is accepted as one of the finest works of early Hellenic art left.

Under this staircase is the Salle des Prisonniers Barbares, which contains sculpture in porphyry and coloured marble. The sad figure of the 'Prince Barbare Prisonnier,' from the Villa Albani, is here, a handsome 'Diana' in bronze and alabaster from the Borghese Collection, and the well-known 'African Fisherman.'

The Rotonde de Mars, one of Anne of Austria's rooms, was built under Henri IV. and Louis XIII. Cardinal Rohan also occupied this room, and in 1794 the Bourse was held here. The decorative sculptures are by Michel Anguier, 1660, the bas-reliefs by Lorta and Lange, while Mauzaisse painted the ceiling. In the centre stands the 'Borghese Mars,' a celebrated statue. In the window is the base of a candelabra called the 'Autel des Douze Dieux,' a fine Roman imitation of a piece of archaic Greek carving. On the upper circle are the Twelve Gods,

Vénus de Milo

Niké de Samothrace

presiding over the Twelve Months; on the lower circle the Three Seasons, the Three Graces and the Three Eumenides, or Fates. In the same room is the lovely 'Vase of Sôsibios,' from the Collection of Louis XIV. It represents a Bacchic sacrifice. Fire is burning on the altar, of which the base bears the name of the sculptor Sôsibios of Athens. Artemis, several bacchantes, a satyr, Hermes and a warrior dancing the Pyrric dance, are carved on this fine and gracious work. This vase, which is in the Greek manner, is at latest one of the last century B.C.

The Salle Daru, opened in 1895, contains antiques from North Africa. There is a head of Medusa, and so charming a bas-relief from Carthage as alone makes it worth exploring. The 'three elements,' Earth, Fire and Water, are represented on the bas-relief, among the most interesting in the Louvre. It is a subject not often treated by the ancients, found in the ruins of Carthage.

The Galerie Mollien is again open, and pleasantly empty. The stream turns as of old to the left, and the gallery is silent save for some straying couple. It is a hall of great dignity, containing a few bronze busts, copies from the

antique, a bronze copy of the 'Victory of Brescia,' and several sarcophagi with creamy marble surfaces. Here too are three fine mosaic pavements, Byzantine, brought from the Church of St Christophe at Kabr-Hiram.

The Galerie Denon, with its Renaissance bronzes, copies of antiques, cast by so many distinguished men, is better known. It contains the great sarcophagus of 'Dionysos and Ariadne,' a work of the third century, and the beautiful tomb ornamented with the Nine Muses, brought from Rome. But several of the sarcophagi in this hall are very beautiful, and worthy of infinite study. There is one with a fine combat of Amazons, with two funeral statues reposing on the lid; and opposite it another which sets forth the story of Achilles.

The Salle des Moulages, opened in 1889, is a collection of casts, interesting chiefly to students. Casts from Delphi adorn the Escalier Daru, with metopes from the treasury of the Athenians, and a cast of the façade of the Trésor des Cnidiens.

More interesting are those ateliers de Moulage, approached by a door on the quay, leading to the Cour Visconti. Here, where the *chiens de garde*

lie at rest, the visitor can cross the court, itself very fine, pass through the small Cour du Sphinx, and enter the atelier: where happy workmen are privileged to form white glimmering casts, in huge dim mysterious halls peopled by statues of every period standing side by side. Here it is permitted to buy casts, at anything from a franc upwards.

V

MEDIÆVAL, RENAISSANCE AND MODERN SCULPTURE

Though these collections languish singularly unnoticed by the sightseer, they are all of great interest and beauty. It is hardly necessary to point out the charm of Renaissance work, that fine flower of the intellect, and the modern French sculpture is most remarkable and attractive. Such a book as Lady Dilke's 'French Sculptors and Architects of the Eighteenth Century' increases one's appreciation of this period.

In 1824 was inaugurated, in five rooms in the north half of the west side of the Cour du Louvre, a museum of sculpture of the Renaissance, to which was added some later work. The king called it the Musée d'Angoulême, after his eldest son. At first all the contents were French, with the exception of Michael Angelo's 'Fettered Slaves,' and a few other pieces. Most of the French examples came from the Musée des

Monuments Français, which was closed in 1816. Lenoir by his prudence and foresight secured to France, in founding this museum, much which would otherwise have gone under in the Revolution.

In 1849 the growing collections of Mediæval and Renaissance sculpture were moved to their present home on the south side of the Cour du Louvre, in the part built by Perrault, on the site of the hôtel du Petit Bourbon. The original rooms are occupied by the modern French sculpture of the seventeenth, eighteenth and nineteenth centuries. The Collections Campana and Timbal, the legacy Davellier, and various judicious purchases have enriched the museum with fine Italian pieces.

The Musée des Sculptures du Moyen Age et de la Renaissance is most useful for a study of early French sculpture, as well as that of the Renaissance. Its place in architecture can be appreciated after seeing the Musée de Sculpture Comparée in the Trocadero. In the Salle d'André Beauneveu are examples of early French art of the thirteenth, fourteenth and fifteenth centuries—art 'still for the most part purely Gothic and uninfluenced in any way by Italian

models.' The fine tomb of Philippe Pot, Grand Seneschal of Burgundy, attributed to Ant. Lemoiturier, the tomb of Pierre d'Evreux, and the tomb of Charles IV. and Jean d'Evreux, the work of Jean de Liège, in 1372, are among the more interesting pieces in this room.

In the Salle du Moyen Age is admirable work of the thirteenth and fourteenth centuries. The oldest French example of stone carving in the Louvre is here, a capital carved in the eleventh century, representing 'Daniel in the Lions' Den,' carved on a Merovingian column. The following century saw a vast change in the direction of freedom in the young art. The thirteenth century, with its idealistic art, was followed by the realism of the fourteenth century, the end of which saw the rise of a school of sculpture in Burgundy, a school of robust realism, which by degrees influenced all the sculptors of France.

In the Salle de Michel Colombe are examples of the fifteenth and sixteenth centuries; and the work of the sixteenth century shows how the influence of the Italian Renaissance began to touch French sculptors. Something was lost from the national characteristics, though many of the sculptors preserved their individuality of touch,

notably that fine sculptor Michel Colombe (1431-1514). His bas-relief of 'St George and the Dragon,' from the Château Gaillon, is here. Jean Goujon (1515-1565?), who was one of the greatest French sculptors of the Renaissance, has in this room his celebrated 'Diana,' a work of that school of Fontainebleau which was begun under François Ier. Germain Pilon (1515-1590?), a sculptor of great originality, though influenced by Italy, has fine work here, among it 'The Dead Christ,' by him, or a member of his school. Barthélemy Prieur (*d.* 1611) is another artist of great distinction whose work merits study. The 'Catherine de Médicis' of Giovanni della Robbia, and the charming French sixteenth-century bust of 'Jean d' Alesso,' are other interesting examples. The Salle de Jean Goujon has in it very fine French Renaissance work, including admirable examples of Jean Goujon and Germain Pilon. Here, too, is 'Anne de Montmorency,' by Barthélemy Prieur; Jean Goujon's bas-relief from the Fontaine des Innocents,[1] and Pierre Bontemps' 'Charles de Margny.'

The Salle de Donatello is filled with Italian sculpture dating from the thirteenth to the

[1] In the Square des Innocents.

fifteenth century. Mino da Fiesoli's (1431-1484) 'Pope Paul III.,' and Donatello's (1386-1466) 'St John the Baptist' are among the treasures of this room.

The Salle de Michel Ange contains works of the Italian Renaissance, doubly valuable here for comparison with the French school. Among the chief pieces are the celebrated 'Fettered Slaves' of Michael Angelo (1475-1564), which were designed for the tomb of Pope Julius II., and a 'Virgin and Child' attributed to Donatello. The 'Nymph of Fontainebleau,' by Benvenuto Cellini (1500-1572), is especially important for its vast influence on French Renaissance sculpture. The work of Jean de Bologne (1524-1608) must not be overlooked, his bronze 'Mercury' is of great ability.

The Salle des della Robbia, with its fine collection of enamelled terra-cottas of that school, is a very delightful hall, and both this and the following rooms are full of interest, and form a most valuable study.

In the north-west quarter, on the ground floor of the Cour du Louvre, are placed the collections of the Musée des Sculptures Modernes. These

DIANE

Jean Goujon

LOUISE BRONGNIART?
Houdon

interesting rooms are filled with sculpture, which take up that art at the point where the Renaissance museum lays it down. It is chiefly filled with French work of the seventeenth, eighteenth and nineteenth centuries. The work of the seventeenth and eighteenth centuries especially is full of a power and freshness which make its study peculiarly interesting. Never have sculptors so excelled in the art of portraiture. François Anguier (1604-1669) began to show marks of that decorative and grandiose style which was to come with Louis XIV., when the influence of Le Brun impressed a classical spirit on sculpture, as on painting. But this art, in spite of its conventions and restrictions, has a character and distinction wholly French, wholly interesting. Not only in portrait statues, but in decorative work, the sculptors of this period excelled, and to miss these rooms is to miss the much of interest and charm with which the great, bare, cold, empty rooms, with their marble floors and creamy stone walls, are filled. The Salle du Coyzevox contains Warin's (1604-1672) splendid 'Louis XIII.,' Anguier's tomb of the duc de Longueville, and some very fine busts by Coyzevox, Coypel, Du Vair, Sarazin, and other sculptors of this period. The 'Marie

Serre' and the 'Venus' of Coyzevox (1640-1720) show his talent, and also his 'Le Grand Condé.' Francheville (1548-1618 ?) is worthily represented by his 'Esclaves enchaînés' from the old statue of Henri IV. on the Pont Neuf.

The Salle du Puget, which contains work of the same period, has the tomb of Mazarin by Coyzevox, Legros' (1629-1714) 'L'Hiver,' Lemoyne's (1704-1778) 'Mansard,' and other interesting work. Puget's (1622-1694) masterpiece 'Milon de Crotone,' and his bas-relief of 'Alexander and Diogenes,' are among the productions of this admirable sculptor. The Salle des Coustou contains many examples of the three Coustous, among them the able bust of 'Nicolas Coustou' by Guillaume Coustou (1677-1746). Falconet's (1716-1791) 'Le Musique,' 'Annabel' by the overwhelming Sebastien Slodtz, and Nicolas Coustou's (1658-1733) 'Louis XIII.' are also here ; while the brilliant work of Pigalle (1714-1785) is shown in his 'Mercury' and the 'Diderot.'

The eighteenth-century sculptures of the Salle de Houdon (1741-1828) include several of this great sculptor's finest works, including his 'Voltaire.' Bouchardon's (1698-1762) 'L'Armour se faisant un Arc de la Massue d'Hercule,' 'an excellent

expression of the poverty of the adolescent type,' and work by Pajou (1730-1809) are also placed in this room: which is also happy enough to contain those busts by Houdon, 'Alexandre and Laure Brongniart,' which would alone make the room noteworthy. The esteem in which Houdon's work is now held is shown, in a material manner admittedly, by the recent sale of his bust of 'Sabine Houdon' for £19,800. It was sold to Messrs Duveen for this price, in the sale of the Doucet Collection.

The later sculptures are less interesting, David d'Angers, Nanteuil, Pradier, Barye, Rude, with his odd 'Napoleon s'éveillant a l'Immortalité,' these are all men of distinction, but they lack the interest there is in the earlier work. Canova's (1757-1822) 'L'Amour et Psyche' is here; and in the Salle Carpeaux is the fine original plaster for Carpeaux's (1827-1875) 'La Dance,' the group designed for the outside of the Opera House; A work which caused considerable heart-burning and comment, among those who want the empty husk, not the spirit of the dance. The yet more modern French sculpture must be sought for in the Luxembourg.

VI

THE EGYPTIAN AND ASIATIC ANTIQUITIES

These collections, though they have less general attraction than the other treasures of the Louvre, are yet of importance to the student; the Egyptian antiques especially are among the most important of their kind in Europe. They contain, too, objects which are of extreme attraction; the Frieze of the Archers is one of the most celebrated things in the Louvre, and some of the smaller Egyptian sculptures are most interesting.

In 1827 the museum called the Musée Charles X. was opened, the present Musée des Antiquités Egyptiennes, to contain Egyptian objects: a royal decree of 1826 having made this a separate department, with M. Champollion, then the first Egyptologist in Europe, at its head.

The Cabinet Durand bought by Charles X. in 1825, and the pieces brought from Egypt by

Champollion in 1828, were valuable additions; to which were afterwards added the interesting collections of M. Salt. In 1851 the finds of Marietti, who discovered the Necropolis of Memphis, enriched the museum with objects ranging in date from the 18th Dynasty to the end of the Greek period. Nor have other investigators failed to dower the Louvre with the strange results of their researches in a bygone civilisation.

The larger monuments are in the Salle Henri Quatre, in part of the Louvre of Le Vau, on the site of the old hôtel de Bourbon, the south half of the east side of the Cour du Louvre.

In this gallery is a sarcophagus in basalt made for the priest T'aho in the 26th Dynasty. On the tomb are carved scenes from the book of 'Amtouat,' and it is a masterpiece of the Saïte period. Some of the oldest Egyptian antiques are in the Salle Mastaba, which has its entrance just west of the Pavillon de Trémoïlle; but how few people ever find this interesting room, though the contents are so noteworthy. That good portrait statue of Pahournofir of the 5th Dynasty is worth greeting, and then too there is the finely carved stèle of King Serpent of Abydos,

a work of 3000 B.C., now as clearly cut as if the carver had barely laid down his tool. But it is the reconstructed sacrificial chamber from the Mastaba, or tomb of Akhut Hotep, who lived under the 5th Dynasty, which is the chief treasure of this room. This wonderful tomb, bought from Sakkâra in 1903, is carved with scenes from the life of Akhut Hotep, scenes in low relief, while within it are wall paintings.

On the south side of the Cour du Louvre, on the inner side of the first floor, are the rooms which once formed the Musée Charles X.; they contain the smaller Egyptian objects. Crude as the colours are, and ugly as the florid ceiling paintings, these rooms—those at the west end are given up to Greek and Italian pottery—form a splendid suite with very fine fireplaces.

At the east end is the Salle Historique, and this room, with the next three, form part of Le Vau's constructions. The tiny Egyptian antiques it contains have an uncanny beauty; great vases of blue enamelled terra-cotta, golden mummy masks, enamels of the 11th Dynasty are all here.

The Salle Civile, like the Salle Historique and the next room, were the *ateliers des menus plaisirs du Roi*, rooms in which was perfected

the machinery for court fêtes, and even for court funerals! Egyptian bronzes crowd the wall cases, jewellery and brilliant blue-enamelled terra-cottas occupy the centre; and in this room is the marvellous statue of Queen Karomāmā, wearing a dress inlaid with gold.

The Salle Funéraire is perhaps the most interesting of these rooms. Here one may see statues of Egyptians who might live to-day, so modern are their faces. In Piccadilly we should not look at them, in even the idlest moment, with even the vaguest curiosity. That slim and charming 'Porteuse d'Offrandes' is here, and the wonderful bust of King Akhounaton of the 18th Dynasty, half peeled away, and yet so clever. Then there is the very well-known 'Scribe Accroupi,' one of the great portrait statues of all time, a work of the 5th or 6th Dynasty, the eighteenth century B.C.; and also a bust of that thin and dangerous-faced man King Psammetichus III., who flourished 523 B.C. On the walls hang sheets from a royal copy of 'The Book of the Dead,' more than three thousand years old.

The Salle des Dieux contains carvings in bone and ivory, precious stones, scarabs and tiny objects illustrating the worship of the gods.

In the great Salle des Colonnes are huge vases of agate, a chair from Thebes, a bronze harp, on which some bygone Egyptian played, and other pieces of furniture.

In 1847, on the 1st of May, an Assyrian museum, now the Musée des Antiquités Asiatiques, was opened: to contain the objects found by M. Paul Botta, the French consul at Massoul, when excavating a mound at Khorsbad near Nineveh. Sir A. H. Layard and M. Botta worked together at these excavations—half the results of which are in the British Museum—and found the palace of Sargon, son of the Sennacherib of the Bible, a palace of the eighth century B.C. The "finds" from this palace, which reached Paris in February 1847, are in the Grande Galerie Chaldée Assyrienne, on the ground floor of the Cour du Louvre, in the north half of the east side; where they overwhelm by their size and repose of spirit. The great winged bulls with human faces, and the bas-reliefs from the same palace, are very fine. King Sargon of Assour, with his servants, his tributary princes and his ministers, are all shown here, and form a valuable commentary on that period. Here are also objects from the

FRISE DES ARCHERS

De la salle du trone de Darius Ier

Scribe Accroupi

palace of Assour-Nazir-Habal at Nimroud, in the ninth century B.C., and from the palace of Nineveh, seventh century B.C.

About thirty years later, M. de Sarzec, vice-consul at Bassorah, dug up at Tello some basalt statues, now in these galleries, which are examples of Chaldean art of the twentieth century B.C.; and some objects of an even more incredible antiquity.

In the Salle de Susiane are monuments found in Susa, chiefly from the expedition of M. J. Morgan in 1901 Here is the stèle of Hammurabi, on which is engraved a code of Babylonian laws dating from about 2000 B.C., the oldest code of laws known to exist. There is also an interesting statue of Queen Napur-Elsai, 1500 B.C. and some enamelled terra-cottas of the sixth century B.C.

The Mission Dieulafoy brought to light at Susa the grand Frieze of Lions, from the throne room of Artaxerxes Mnemon at Susa, 404 B.C. A frieze now built up in the Grand Salle de Suse, which is on the first floor, above the Grande Galerie Chaldée Assyrienne. There marvellous lions, pacing one behind the other, are of immense dignity, and show to what perfection the Persians brought the art of enamelling on brick.

But the most celebrated object in the collection

is the incomparable Frieze of the Archers, also in the Grand Salle de Suse, which contains objects from the Mission to Susa carried out in 1881-1886 by M. and Madame Dieulafoy. This wonderful frieze is in bricks, enamelled in cream and green, which have weathered to a perfection of colour. On it pass by for ever, in endless procession, the grave brown men, prepared for all that is to be. This Frieze of the Immortals is from the throne room of Darius I.; the figures are those of the king's bodyguard, known as the Immortals. In this same room are cases of jewellery and tiny gods from the expedition of M. Morgan to Persia.

In the Petite Salle de Suse is a model of the throne room of Artaxerxes Mnemon, and another fine animal frieze of the period of Darius I. In this room also is the bust of a woman, an almost unique example of the Græco-Phœnician art of Spain, in the fifth century B.C.

Then there are the results of the expedition of M. Ernest Renan to Phœnicia in 1860-1861, and the expedition of Ch. Texier in 1843, when objects from the temple of Artemis Leucophryne, at Magnesia, near Ephesus, were secured. There are also objects from Miletus and Heraclea Latmus,

in Asia Minor, which show the change from the Assyrian to the Hellenic ideal.

Under the Escalier du Nord, built by Percier and Fontaine, are the Salle Punique and the Salle Judaïque. The former has an interest for the learned or imaginative; it contains inscriptions and fragments from Carthage.

In the Salle Judaïque is the famous stèle of King Mesa of Moab, B.C. 896, the 'Moabite Stone'; probably the earliest existing example of alphabetical writing, which sets forth the wars of King Mesa against the Israelites. It was found by M. Clermont Ganneau.

There are also wonderful Græco-Persian objects in silver, bronze and glass, among them a bronze goat inlaid with gold, and with gold wings, which are in the Salle de Chaldée et Susiane.

The Salle Morgan, entered from the Salle Mastaba, contains some of the objects from the expedition of M. J. Morgan to Persia: pottery, bronzes, inscriptions. On the wall hangs the great bas-relief of the hunting of Chosroes II., who went hunting in the sixth century B.C., and put such life into his sport that the sculptor has been able to place us by the king, sharing his pleasure. Row on row of hunters attack the fierce

boar, while Chosroes II. draws his great bow, from a safe place among the waters. Surely this is a work of infinite realism and force. If you would see the excavations of this expedition carried out, they are shown in the wall painting of M. J. Georges Bordaux.

VII

THE ANTIQUE PAINTINGS, POTTERY, BRONZES AND ORNAMENTS

On the south side of the Cour du Louvre, on the first floor, at the east end, overlooking the river, is the room which contains all the antique frescoes of the Louvre. Here are wall paintings from Pompeii and Herculaneum, among them the famous series of the Muses.

Here also are the wall paintings from Rome, which came to the Louvre as part of the Collection Campana. Among these is a morsel of great charm from the Baths of Caracalla, whereon genii sport among the vines. There is also a good series of Græco-Egyptian portraits, and painted stèle from the burial ground of Alexandria. The charming stucco ceiling taken from a palace on the Palatine Hill is also interesting.

On this same side of the Cour du Louvre are the rooms devoted to the large collection of antique pottery which is one of the glories of the Louvre.

This Musée de la Céramique Antique, once called the Musée Campana, from that collection, which was bought from the Papal Government in 1861, was decorated by Charles X. The gorgeous ceilings are ugly and over-bright, the gilding too glittering, but well-known artists were employed to paint the ceilings.

Figurines from Ionia, Greece, Sicily and Italy form part of this collection; as part of the Collection Campana alone came six hundred terra-cottas from the Necropolis of Myrina, excavated by members of the School of Athens.

There is not in the world a finer collection of painted vases, of which there are over six thousand examples. These are not rooms to be seen hurriedly: they must be lingered in, or ignored.

The development of Greek and Italian art cannot be better studied than among these vases and figurines. From the site of Troy, in Asia Minor, came the earliest existing specimens of pottery, work of the fifteenth to the twelfth century B.C., to be studied in Salle A. From the sixth century B.C., a vast improvement is noticeable, and the terra-cottas of Greece spread their influence far.

ANTIQUE PAINTINGS, POTTERY ETC.

As M. E. Pottier says, the potteries of the fifth century B.C. are those of the finest period of Greek art. Their designers have given to them an archaic touch, due to religious sentiment and their wish to copy the types worshipped in the sanctuaries. But all the workmanship yet reveals the influence of the divine sculpture of that period.

Salle A, devoted to 'Origines Comparées,' is of rather specialist interest. The vases are many of them of incredible antiquity, but lack the beauty of later work. Pottery from Phœnicia, Cyprus, Asia Minor, Italy and Crete are all shown here.

It is with Salle B, which contains figurines of great beauty, of the fifth century B.C., that the collection becomes attractive to those who are not students. Salle C, with early black Etruscan pottery of beautiful outline, is followed by Salle D, wherein are Greek and Etruscan antiques—among them a funeral bed from Etruria, life-size and practically uninjured.

Salle E contains Greek vases found in Italy and the Greek Islands, and some jewellery from Rhodes.

The oldest vases were painted in black on a light ground, but from about the sixth century B.C. the figures are in red on a black background.

The fine amphoræ given to the winners in the Panathenæan games in Salle F are good examples of this earlier type, while the latter can be studied in Salle G. The middle of the fifth century B.C. saw a white ground, with more than one colour used for the decoration. The Etruscan vases show very strongly the Greek influence from which they sprang.

The Attic vases of Salles F, G and H, and the Italian pottery, are of very great beauty. In Salle K there is some good Italian pottery; but something there is in this room, despite its fine vases, which is less attractive, less fresh; the spirit is not so young, there is more of formality in these rows of black vases, with their red figures, beautiful as they are.

Salle L shows the cult of the beautiful supreme, Tanagra and Theban figurines, which date from the fifth and fourth century B.C., and vases of the most austere beauty decorate the room. In the centre is a great vase found at Milo, a work of the fifth or fourth century B.C.; a vase signed by Cleomenes of Athens is near it. 'Venus rising in a Shell from the Waves,' 'Leda,' 'A Satyr,' every fantasy in terra-cotta is here carried out by craftsmen who were artists.

La Bohémienne
Frans Hals

CHARLES I
Van Dyck

Salle M, like K and L, is part of the Louvre built under the Valois, and contains Greek pottery from Asia Minor, Egypt and other places; among it vases in black decorated with pink figures of great charm; though it is the grotesque in this room which is so amazing.

Over the fireplace is a case of tiny terra-cottas, brilliant satire, every type of the comic, the ugly. There are other cases too, showing how the Greeks understood the grotesque, as the beautiful. The frail statues of 'Dance' and 'Music,' work of the third century B.C., found in Egypt, surely dance by night when the Louvre is closed; those tiny expressive limbs can never be stilled for ever.

Next to Salle K is the Salle de Clarac, the ceiling of which is a copy by Balze of 'The Deification of Homer,' by Ingres. Sculptured fragments and ivories give this room an interest. A small crouching figure, though so cruelly mutilated, is a piece to linger over with much pleasure.

The Salle des Bronzes Antiques, on the first floor of the west side of the Cour du Louvre, has at its entrance fine iron gates from the Château de Maisons; given by the comte

d'Artois to Charles X. This room was once the palace chapel, and every year the members of the Académie Française came here to hear Mass on St Louis' Day, when there was a discourse on him.

It contains fine antique bronzes, many of Greek origin, some good heads and small statues, and an admirable collection of implements and weapons. Among the statues is an interesting archaic 'Apollo,' and a Greek head of a youth, found at Benevento.

Though the Salle des Bronzes Antiques is generally empty, the Salle des Bijoux Antiques, opening out of the Rotonde d'Apollon, is never without admiring sightseers. Even a glance at the cases shows to what an unapproachable height of craftsmanship the gold and silver smiths' work of antiquity was carried. Here are gold ornaments, rings, earrings, fibulæ, of the finest and most delicate work and design; cameos and intaglios in wonderful settings; a veritable Aladdin's treasure is poured out in this tiny room.

Much of the goldwork is of a delicacy unapproachable by us, worked on sheets of gold beaten out to the thickness of paper. The Greek

and Roman jewellery, once a comparatively indifferent exhibit, has been enriched by judicious purchases and by the Campana Collection; but the chief treasure is that of Bosco-Reale, near Pompeii. This marvellous silver treasure of ninety-four pieces was found in 1895 on the site of a house destroyed by an eruption of Mount Vesuvius. It consists of Greek, Roman and Alexandrian works of the first century; though so new and unworn are the pieces that it is hard to believe they are more than the work of yesterday. They were presented by Baron E. de Rothschild.

A staring copper statuette, plated in silver, of 'Fortune,' from Saint Puits, a great collection of silver pots and dishes found at Notre-Dame-d'Alençon, a Gallic helmet found in the Seine near Rouen, and an Etruscan helmet decorated in gold are other treasures, as are the magnificent gold crowns.

Further antique jewellery is placed among the antique pottery, and among the lesser Egyptian and Asiatic antiquities.

VIII

THE IVORIES, ENAMELS, FURNITURE AND FAÏENCE

In 1893 a special department of Objets d'Art du Moyen Age et de la Renaissance was formed in the Louvre; but though it came officially into being so late it merely brought under one heading what were really the oldest collections of all. For the kings began to collect bibelots and jewels before they collected pictures and statues. Indeed the department is a descendant of the ancient Trésor Royal, and of that which in the seventeenth century was called the Trésor des Meubles de la Couronne, afterwards the Garde Meuble de la Couronne.

Many are the sources from which this department draws its treasures, perhaps the chief being the Garde Meuble de la Couronne, inventoried in 1791, but the houses of *émigrés*, and the suppressed religious establishments also, yielded up rich spoils. Of the treasures added by Napoleon little

was left after 1815, but later donors have been generous.

The Republic of 1848 decreed that the decoration of the Galerie d'Apollon should be finished, and the magnificent hall was afterwards arranged in 1861 to contain the wonderful treasures of enamel, gold, rock crystal, silver and precious stones which now make the hall so fascinating. This long room, rich in sombre gilding and with a ceiling of the last magnificence, is now full of a wealth of crystal and enamel. The ceiling, begun by Le Brun, was finished by Guichard, Callet, Legrenèe le Jeune and Delacroix. The latter painted the fine central panel of 'Apollo vanquishing the Python.' The sculptures are by Girardon, Gaspard and Marcy.

From the Garde Meuble came many of the brilliant enamels in this gallery, some acquired in the sixteenth century, but for the most part bought under Louis XIV. These enamels form probably the finest collection in Europe.[1] Among them are pieces by Nardon, and other members of the Pénicaud family, Martin Didier, Reymond, Léonard Limousin, Couly and the Nouailher family, of which he was a member, Jean de Court

[1] The Cluny also has a fine collection of enamels.

or Vigier, Pierre Courteys and the Laudins. Among these wonderful enamels, which could never look finer than in their present setting, where their amazing, hot, glowing colours have the background they need, are the enamels executed for the Sainte Chapelle by L. Limousin in 1553, and the plaques from the Gospel covers which were in the treasury of St Denis, an example of twelfth-century work.

The mediæval gold work is a good collection, of which the first examples are of the tenth century.[1] The finest example of this date is the 'Patine de Suger,' a piece of work partly Oriental, partly Carlovingian, which had nothing however to do with Abbé Suger. A beautiful box decorated with repoussé work and enamel, bearing the symbols of the Evangelists, is in the Byzantine style, but French work. It was the property of Béatrix, sister of Hugues Capet. The Byzantine eleventh-century Bible cover is another magnificent example in silver-gilt repoussé work; the fine Shrine of St Potentian is a German work of the same period.

In this hall, too, is the gold plate made for the Chapel of the Order of Saint Esprit, sixteenth-

[1] There are earlier pieces in the Cabinet des Médailles, Bibliothèque Nationale.

century French goldwork. Here are the interesting objects used in the *sacre*, the crowning, of the French kings—the sword, the Hand of Justice.

When the objects taken from the churches were seized in the Revolution little was thought of them, and an almost priceless opportunity of acquiring them was lost. Most people were alive to the importance of saving pictures and statues, few realised the importance of the smaller objects. True the Galerie d'Apollon contains some antique vases mounted in the thirteenth century, which came from the treasury of St Denis, and from the same treasury too came some Byzantine pieces, some ivories, plate used for the coronation of the kings, and the silver-gilt 'Virgin' given by Jeanne d'Evreux to the Abbey of St Denis. The cup of the Ptolémies, turned into a chalice, is another important piece, but these, and others that there are, are not much when it is realised how important were the treasures which were dispersed. Numberless were the objects lost to the French nation from ignorance.

In the Galerie d'Apollon also is some German fourteenth-century plate, and some fine jewellery,

including Byzantine work of the tenth century. Then there is a wealth of goblets of rock crystal mounted in metal, nearly all of which are from the collections of the kings, and the Garde Meuble.

From the Garde Meuble, too, came some important bronzes, especially those of Jean Bologne. The objects seized from the houses of the *émigrés* during the Revolution also were taken without much discrimination, though they alone should have filled a museum. It is impossible to imagine what rule governed their choice. Some goldsmiths' work, some carving, some bronzes, some china are in the museum; but much was sold to supply the needs of the army, and most of these objects were lost to France. England and Russia bought largely in sales where Renaissance bronzes, furniture by Boulle, porcelain, and works by Cressent and Riesener were sold.

But with the Restoration the importance of all these smaller works of art began to be understood; though then, and even later, objects were taken from the Louvre whenever they were needed to enrich the royal palaces. Bronzes, examples of the goldsmith's art, ivories and

enamels were taken away to furnish the Tuileries, St Cloud, Fontainebleau and Compiègne.

In 1824 the Collection Durand enriched the Louvre, and the enamels, added to those already taken from the Sainte Chapelle and other sources, have made the collection of the Louvre very fine. From this same collection came Italian faïence of the sixteenth century, Palissy ware, and Mediæval and Renaissance bronzes.

In 1828 the Collection Révail was added, which consisted of Mediæval and Renaissance furniture, ivories, goldsmiths' work, ironwork and bronzes. Though larger and more expensive collections have been added, a more wisely selected collection has never entered the Louvre.

Slowly the department grew, fostered by the intelligence of M. Jeanson, one of the wisest heads the museum has known, but under the Second Empire came a check.

All the energy and money available was turned to the establishment of that monstrous mistake, the Musée des Souverains. It did undoubtedly contain fine things, but how mixed up with absurd and doubtful relics of a purely personal kind, down to the soiled handkerchief of a king! Under the curator Barbet de Jouy it was hugely

popular; hardly could the crowd move which came to view this part of the Louvre. The object of the museum was certainly to create a monument to the glory of the Napoleonic dynasty, quite out of place in a palace of the arts; fortunately this museum, so mischievous inasmuch as it strangled the healthy development of the Louvre, was dispersed by a decree of 1871.

Certainly it brought together objects the Louvre would otherwise have missed; the coffer wrongly called the 'coffret de St Louis,' a casket of the late thirteenth century, was among them. In 1865, too, at the sale of the duchesse de Berry, the fine 'Livre d'Heures' of Catherine de Médicis was bought, which is of the utmost value to students of sixteenth-century French miniatures. It is now in the Galerie d'Apollon with Marie de Médicis' Venetian mirror and candlestick, and many of the smaller and more valuable contents of the Louvre; among them remains of the Crown jewels, the crown of Louis XV., the sword made for Napoleon in 1804, the sword made by Bapst for Charles X., and other jewels.

In 1860 M. Charles Sauvageot gave to the Louvre his fine collection, which he had been

forming since 1828. Only second to the collection of M. du Sommerard at the Cluny, it enabled the Louvre to show a chronological series of objects impossible before. Among his treasures were enamels, ivories, Palissy ware, and the unrivalled collection of sixteenth-century German portraits. The great Collection Campana, which added to this department, as well as to the antique section, gave nothing of the first importance; it was a collection more valuable from its size than from any special pieces of rare merit.

In 1870 Barbet de Jouy placed in the Louvre a number of vases in precious stones, mounted in silver-gilt, which since 1858 had been decorating the imperial apartments. In 1874 the legacy of M. and Madame Philippe Lenoir enriched the Louvre with a goodly number of snuff-boxes, miniatures, and examples of seventeenth and eighteenth century jewellery. Fine bronzes from the legacy Gatteaux were added, and the Timbal Collection of bronzes and ivories was acquired.

The donation Thiers was also given to the Louvre, and opened on 6th August 1884. By the terms of the gift it has to be kept together, and is housed in rooms on the first floor of the north side of the Cour du Louvre. Large as the

collection is, it contains little of great merit. Greek and Roman antiques, Renaissance and modern terra-cottas, bronzes, chiefly of the Italian school, marbles, many of them copies of antiques, but a few work of the Renaissance, ivories, wood-carvings, lacquer, enamels, porcelain are all shown.

The splendid legacy Davillier,[1] especially useful as it is placed wherever it can best aid in the classification of the museum, is of great importance, and gave to the Louvre a valuable number of Mediæval and Renaissance objects. Many less important gifts have helped to make this department.

In 1902 the donation Rothschild, valued at £800,000 was added. And a legacy of £10,000, left by the donor, has been used in the decoration of the small room which contains this unrivalled collection. The ceiling is a Venetian one of the sixteenth century, and the room also contains a good Flemish tapestry of the fifteenth century. It is placed on the north side of the Cour du Louvre, on the first floor. Objects in carved wood

[1] A special illustrated catalogue, entitled 'Donation du baron Davillier au Musée du Louvre,' was published in 1885, by M. Louis Courajod.

and priceless examples of the goldsmith's art are set out here, among them good pieces of fifteenth and sixteenth century Italian and German workmanship. A wonderful French sixteenth-century agate rosary, opening to reveal tiny scenes with enamel figures is a striking piece. Agostino di Duccio's 'Virgin and Child' is here, and a fine Flemish thirteenth-century reliquary from the Abbey of Floreffe. Practically every object in the room is beautiful, and of the greatest interest.

The ivories of the Louvre are in a room close to the Collection Rothschild. It is one of the most complete series in the world, and from the sixth to the nineteenth century it permits a close study of this art, though naturally the French examples are the finer.[1]

Among the chief pieces are two Latin ivories of the sixth century, and a diptych of 'Christ with four Apostles,' which shows the transition between antique and Christian art. There are several interesting Byzantine ivories, and some Roman examples. A wonderful Italian box of the fifteenth century is striking. The great altarpiece given to the Abbey of Poissy by the

[1] The Cluny also has a fine collection of ivories.

duc de Berry, a brother of Charles V., is a very fine fourteenth-century work of the Italian school. Some Italian thirteenth-century horse trappings, a French thirteenth-century 'Crowning of the Virgin,' the triptych Harbaville, a Byzantyne work of the tenth century, to which period also belongs a fine Arab box, and the charming thirteenth-century 'Virgin of the Sainte Chapelle,' are only a few among many pieces. Among the Flemish work, that of Van Opstal ranks high, and there are several ivories by him. The fine Consular plaque called the 'Barbarini' is in the Salle de Clarac.

The furniture of the Louvre is magnificent, and gains enormously from its setting in a king's palace. Most of the furniture is housed on the east side of the Cour du Louvre, some on the west side. French furniture, as apart from pieces meant for Church use, can only be studied from the end of the Middle Ages, and even the sixteenth century is poorly represented. There are specimens of Egyptian furniture among the Egyptian antiques in the Salle des Colonnes.

During the war of 1870 the furniture of the Tuileries and St Cloud was brought into the Louvre, and it is chiefly owing to this, and also

to confiscations during the Revolution, that the gallery owes its importance. In one room are collected together examples of the period of Louis XIV., a bureau by Boulle, that very celebrated craftsman, a secretaire by F. Œben, and other priceless pieces. Furniture of the period Louis XV. became more elaborate, curved lines flourished, and more decoration was added to the woodwork. The work of Cressent, the Boulle of his time, is an example of this tendency. The bureau made for Louis XV., by Œben, Riesener, and Duplessis is a work of the most cunning craftsmanship, and reconciles the most stubborn to the furniture of this period. It is only in passing through these rooms that one realises how enormously this type of furniture insists on being of the finest. Odious in inferior pieces, beautiful when it is worked by a master hand.

In the great salle full of Louis XVI. furniture its tendency to become more slender is clear. Many of the characteristics of furniture of the preceding reign are vanishing, but the elaborate decoration remains. Pieces by the chief great workers of his reign are here: Carlin, Riesener, Bennemann, Levasseur. Many of the

objects are from the rooms of Marie Antoinette and the Palace of St Cloud. Gouthière and Riesener have fashioned that bureau; the commode, with its beautiful lacquer inlay, is by Carlin, who also worked patiently to perfect the great clock; Bennemann devised the commode and bureau, all these are pieces worthy of a queen. In the window are waxes by Clodion, and beautiful French porcelain, on the walls are eighteenth-century Gobelins tapestry, and on the floors are huge carpets from the Savonnerie. Furniture of the Empire is better studied at La Malmaison, the Empress Josephine's house, where it is in its absolute place, or at Fontainebleau.

Many of the bronzes, the earlier furniture, the carvings, the armour, the metalwork and the beautiful examples of Italian faïence, of the Mediæval and Renaissance periods, are placed on the east side of the Cour du Louvre. Here also is French china: Rouen ware, Sèvres porcelain, and Bernard Palissy ware.

IX

THE MUSÉE DE MARINE, THE MUSÉE CHINOISE, THE COLLECTION GRANDIDIER, AND THE CHALCOGRAPHIE

On the second floor of the Louvre is the Musée de Marine,[1] a very valuable collection, though chiefly of interest to children and experts. It is said that it will shortly be moved to the hôtel des Invalides, which would seem a more natural home for such objects.

It came into being as the result of a royal decree of the 27th December 1827. Constant change in marine construction makes such a collection very important; history is remembered, but the actual ships and their structure are alike forgotten. Already it is impossible to reconstruct with any certainty ships of such a navy as that even of St Louis, and these considerations led to this museum coming into being. In it are drawings of French

[1] 'Le Musée de Marine,' by Edmond Paris, was published in 1883.

ports by Joseph Vernet, remarkable collections of boats, and carvings from the royal ships and State barges.

Perfect models of warships, of ships of commerce, of the ships of far countries, are preserved here, and there is also a collection of the types of fishing boats of the world. The more technical exhibits are also admirable.

Close to the Musée de Marine is the Musée Chinoise, a poor collection, especially when the Musée Guimet is open to all Paris. The Salle Pelliot, on the ground floor of the Pavillon de la Trémoïlle, contains further Chinese objects.

The Collection Grandidier, the Musée de l'Extrême Orient, is placed in the entresol overlooking the Seine. The entrance is on the Quai du Louvre, by the Porte Jean Goujon. It is claimed for this collection that it is the largest and most complete collection of Chinese porcelain in the world. Certainly these ten rooms contain wonderful specimens; and in one of them is Marie Antoinette's collection of lacquer.

In the same entresol, approached by the same

door, is the Chalcographie, where may be bought, for a few francs, fine engravings of pictures in the Louvre, and other works of art. It is curiously neglected by a public which flocks to the photographic gallery of the Louvre.

About 1670 Louis XIV., that great stage manager, resolved to order from the chief engravers of his time engravings which should perpetuate the memory of his wars, his court fêtes at Versailles, his châteaux and everything which appertained to his glory,

Soon the Cabinet du Roi contained hundreds of plates, from which the king had engravings printed for presentation to princes and great nobles, and important collectors. They were on sale too at the house of '*Sieur Sébastien Cramoisy, imprimeur du Roi et directeur de son imprimerie royale.*'

This royal habit of having engravings made of great events and works of art, palaces and other things of interest to France, was carried on by later kings, and now by the Republic. The Chalcographie Nationale has ateliers in the Louvre, which has now over ten thousand engravings to print from.

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